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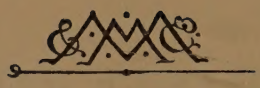

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A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters of the Seventeenth Century

Based on the Work of

JOHN SMITH

BY

C. HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF DR. O. HIRSCHMANN, DR. H. KAUFFMANN AND DR. W. STECHOW]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

VOLUME VIII

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ST. MARTIN'S STREET, LONDON

GERMAN EDITION: PAUL NEFF VERLAG (MAX SCHREIBER), ESSLINGEN; AND F. KLEINBERGER, 9 RUE DE L'ECHELLE, PARIS

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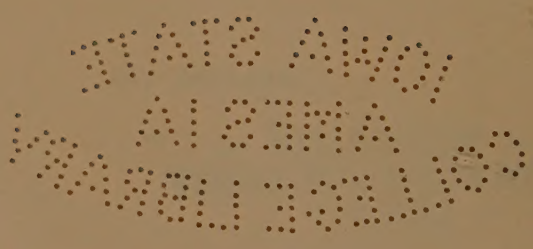

PRINTED IN GREAT BRITAIN
BY R. & R. CLARK, LIMITED, EDINBURGH

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PREFACE

THIS volume has been compiled on the same plan as before. As in the seventh volume, the pictures merely mentioned without details in old catalogues of sales and collections have been omitted. Nevertheless the catalogue of Jan van Goyen's works has assumed such proportions that room could only be found for three masters in this volume.

My former assistants, Dr. O. Hirschmann and Dr. H. Kauffmann, undertook the arrangement of the material. In the catalogue of the works of J. Wijnants, my present assistant, Dr. W. Stechow, has also collaborated.

C. HOFSTEDE DE GROOT.

THE HAGUE,
March 1918.

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TRANSLATOR'S PREFACE

THE appearance of this volume has been unavoidably delayed. It has been possible, meanwhile, to note certain recent changes of ownership. But so many collections have been dispersed within the last few years, owing to the economic disturbances occasioned by the war and its outcome, and so many pictures have changed hands, that one cannot hope to record with certainty the present home of every work described in the catalogue.

The translator has once more added an index of the painters and engravers mentioned in the book. He has the pleasant duty of thanking the numerous friends and correspondents who have kindly helped him with the English edition.

EDWARD G. HAWKE.

DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.[1] Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures the descriptions of which are lacking in precision are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list and assigned numbers with letters.[2]

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

7. In the case of sales extending over several days, the date of the first day is given even if the picture in question was sold on a later day.

[1] In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

[2] In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases, where time permitted, the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*

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SECTION XXVIII

JAN VAN GOYEN

Jan Josephsz van Goyen, who shared with Salomon van Ruysdael the leadership of Dutch landscape-painting in its first flowering-time, was a native of Leyden. According to his biographer Orlers, who was well informed regarding Van Goyen and other contemporary Leyden painters, he was born on January 13, 1596, and died at The Hague on April 27, 1656. His father, Joseph Jansz van Goyen, took a keen interest in painting and drawing and sent the boy at the age of ten to take lessons from Coenraed Schilperoord, who was at that time a landscape-painter of good repute in Leyden though his pictures have all disappeared. Three months later, the youthful Van Goyen went to the studio of Isack Nicolai van Swanenburch, Burgomaster of Leyden (before 1550–1614), who, according to Orlers, was a talented and ingenious artist. The Burgomaster is best known by a painted window in the church at Gouda, depicting "The Raising of the Siege of Samaria," which was executed from his design, and by a set of six pictures in the Leyden Museum, which illustrate the successive stages in the manufacture of cloth. These, as well as the few other extant works by Van Swanenburch, were painted long before Van Goyen's student days, and one cannot deduce from them any theories as to the influence which the master had upon his pupil's development. Van Goyen remained but a short time with the Burgomaster, and stayed no longer with his next master, Jan Arentsz de Man, a fairly good painter—according to Orlers—of whose art, too, we can form no conception. Van Goyen is said to have only studied drawing under these artists. His father wished to make him a glass-painter and therefore put him to work with Henrick Clock. This man was apparently a kinsman of Cornelis Claesz Clock, who had painted the Gouda church window from Van Swanenburch's design; he is otherwise unknown.

The young Van Goyen had no liking for glass-painting but wanted to paint pictures. His father therefore sent him to a good but now forgotten painter, Willem Gerritsz, at Hoorn, where Van Goyen stayed for about two years to study painting in the full sense of the word. He was probably at Hoorn during the years 1608–10. When he was fourteen or fifteen, he returned to Leyden and stayed there till 1615, when he

set out for a year's travel and spent much time in wandering through France. But no traces of his studies at Hoorn or of his French experiences can be detected in his artistic progress. Signs of a particular man's influence first began to show themselves in his work when, after his return home, he went to Haarlem to spend a year with Esaias van de Velde. This must have happened at latest in 1617, for Van de Velde was in 1618 a member of the guild at The Hague and Van Goyen himself was living with his wife in 1619 at Leyden, where he is mentioned in the years 1627–28, 1631–32, and again in 1638. Orlers says that Van Goyen went to The Hague in 1631; the records show that he took up his citizenship there in 1634. After that he lived at The Hague and occupied himself not only with painting but also with dealing in works of art; moreover, he speculated in houses and in tulips and suffered great losses, so that in spite of his incredible industry as a painter and a draughtsman he died insolvent.

Van Goyen was a great traveller. Besides the youthful visit to France, which has been mentioned, he made another journey southwards, through Zeeland to the neighbourhood of Antwerp and Brussels; a sketch-book which he used at this time is preserved in the Dresden Print Room. His numerous views, made at different periods in his career, of towns and villages on the principal Dutch rivers, and especially of Dordrecht, Rhenen, Arnhem, Nymwegen, Emmerich and Kleve, show that he repeatedly travelled up and down these streams. To the northward, he went through his native Leyden to Haarlem, Amsterdam, Alkmaar, and Egmond. At Haarlem, on September 5, 1634, he had to pay a fine of three florins for painting in the house of the art-dealer, Isack van Ruisdael, when he had no right to do so. For the villages lying between these towns and occurring less frequently in his landscapes, reference may be made to the ensuing catalogue, for the pictures of subjects which can be identified. It cannot be shown that he settled anywhere for a long period, whether in Dordrecht, Arnhem, or Nymwegen, in spite of the large number of surviving pictures by him of these towns.

With the help of the numerous dated pictures Van Goyen's artistic evolution may be traced in broad outline as follows.

In his first period, lasting till about 1630, he remains strongly influenced by his last teacher, Esaias van de Velde. He paints landscapes, mostly small, richly composed with trees, houses, ships, figures, and animals, in summer and in winter scenes. There is strong local colour in the foliage, the walls, and the costumes. A strong brownish-green is in vivid contrast with a bright clear red. Both colours are effectively opposed to the grey and blue tones of the sky, which is often reflected in still water. The composition is often crowded and restless, the trees are treated conventionally in groups, the sky occupies only a small part of the scene. Yet one derives pleasure from a certain *naïveté* in conception, from the gracefulness of the composition and the charm of the drawing of the human figures and animals.

About the year 1630 his style undergoes an entire change. The painter replaces the draughtsman; the colour becomes monotonous, often monochromatic, instead of being gay; the composition is simple, often

empty, rather than over-crowded. A line going away at an angle in the plane of the picture—of a watercourse, a road bordered by trees or a hedge, a row of houses amid trees—becomes a favourite motive in the composition; the horizon is lowered so that the sky fills more space than before, the accessories are noticeably farther back, and the handling is looser and freer. Clumps of trees are preferred to trees standing apart. The foliage attains that peculiar shade of light green verging into yellowish-brown, which has long been regarded as characteristic of the master and his school. Houbraken attributed it to the bad quality of the green pigment used by the painter; this pigment was compounded of blue and yellow, and the blue had faded. This may be partly true. On the other hand, Van Goyen certainly decided beforehand to paint in this shade of colour, which may be observed in nature in the spring so long as the brown of the leaf-buds still predominates over the light green of the separate leaflets that are opening out.

This second period of Van Goyen's career lasts in the main till about 1640. Towards the end of it he gradaully returns to a richer palette and a more elaborate composition with greater variety in the themes—a variety which is not confined to the country depicted, but extends to the movement in the atmosphere. Lofty and imposing skies fill as much as four-fifths of the whole surface of the picture, which is often treated as a panorama; there are finely arranged cloud-masses and stretches of water in lively motion with the peculiar short waves of the great Dutch rivers, and a storm threatens and sometimes breaks.

As the transitions from one period to another are gradually completed, it is hard to say when the zenith of his art is attained. One thing only is beyond question: Van Goyen had no period of decline, in which his art fell away. He died at the age of sixty in the noontide of his achievement, at the moment when Ruisdael was beginning to lead Dutch painting up to its heights by the great qualities which Van Goyen probably lacked or did not possess as a whole—poetic inspiration and, as a consequence, a bolder imagination, as well as a command of light and shade. Chiaroscuro was developed under the influence of Rembrandt—an influence which, strangely enough, passed Van Goyen by and left no trace in his work.

Van Goyen etched a few landscape plates and left behind him an astonishing number of drawings. These are studies from nature in chalk with more or less wash, and mostly done across the paper held at an angle. The smaller drawings are from sketch-books; the larger drawings were apparently meant for sale. In these one may trace the same line of development as in the pictures. The dates, which as a rule are not wanting, and the style of the signature—in the early period "I. V. Goien"; later, from about 1630, "I. V. Goyen" or simply "VG" (entwined)—make it easy to recognise the connection between the works.

Van Goyen himself enlivened his pictures with human figures, animals, and ships, which blend admirably with the landscape. These accessories are harmoniously subordinated to the general effect and broadly and vigorously drawn, and are always calculated to heighten the spectator's interest in the composition. Only in a few cases do the figures play an unduly prominent part—in no wise to the advantage of the picture. Earlier students thought that other masters, like A. Cuyp and P. Wouwerman,

painted the figures in Van Goyen's landscapes, but this theory has been given up. Probably the master painted landscape backgrounds for the figure-pieces of several of his contemporaries, like J. F. van der Merck. He is said also to have done as much for some pictures by his son-in-law Jan Steen.[1]

PUPILS AND IMITATORS OF JAN VAN GOYEN

Van Goyen's influence on contemporary painting was immense, yet the number of his immediate pupils was small. Houbraken preserves for us only the names of Nicolaes Berchem, Ary van der Kabel, and Jan Steen.

Nicolaes Pietersz Berchem (1620–83), son of the still-life painter Pieter Claesz van Haarlem, had four other teachers besides his father and Van Goyen, namely, N. Moeyaert, P. de Grebber, Jan Wils, and J. B. Weenix. Probably he only learned from Van Goyen the elements of drawing and the mechanical side of painting. The lessons of his later teachers and the impressions which Berchem absorbed on his journey to Italy choked Van Goyen's influence—if it ever existed—so that one can no longer trace it in Berchem's pictures, nor, indeed, in the sketchy technique of a particular group of drawings.

Ary van Kabel (1631–95) also went at an early age to Italy, completely abandoned his native style of painting and became an imitator of the painters who were then fashionable—such as Claude Lorrain, Mola, Salvator Rosa. Only in the picture of 1652, in the Munich Pinakothek, can one detect a Dutch character and, if one likes, an echo of the school of Van Goyen.

Jan Steen (1626–79), whose art has been described in the first volume of this work and therefore need not be discussed here, married, while he was yet a student, a daughter of Van Goyen. The painter of still-life, Jacques de Claeu, who was born about 1610 and who was living after 1676, married another daughter, but only when he was a practised artist; the reproductions of his pictures show conclusively that his father-in-law exercised no influence upon De Claeu's work.

Van Goyen's first period, marked by a liking for strong colour, lasted till about 1628–30. At this period, in various Dutch towns, other artists were painting landscapes filled with little figures, richly coloured; the prevailing tone of these is a vivid green and the composition is restless and often overloaded, but already the aerial perspective is clear and delicate, especially when the horizon is low. The two leading masters in this style were Adriaen van der Venne (1589–1662) and Van Goyen's teacher, Esaias van de Velde (about 1590–1630). Van Goyen often comes very near to them. His work is often not easily distinguished from that of Esaias van de Velde in particular. Among the less talented

[1] W. Martin in *Feestbundel A. Bredius*, p. 184.

painters, whose aims were similar, only one is as yet known by name and by a few pictures, namely, Cornelis Liefrinck; one of his works, signed in full and dated 1619, is in the collection of Madame Doornbos-Halbertsma at Groningen. He belonged to a Leyden family of artists, and he is mentioned in connection with Van Goyen in that town in 1626. Hoogstraten says that he could colour rocks cleverly. The writer, indeed, saw a landscape by Liefrinck in a London sale-room in the early summer of 1922—a rocky coast with remarkable reddish cliffs in the centre.

Willem van den Bundel (1575–after 1653), often mentioned in his own day, was a painter of the same type, as is shown by the picture of his, dated 1623, which was recently acquired by the Rijksmuseum. The composition and the foliage are still old-fashioned, the accessories are fairly rich in colour, and the general effect is already truer in tone than in Van Goyen's own work at this time.

Besides some gaily coloured interiors with figures, formerly ascribed to Dirck Hals but assigned by W. Martin—probably with good reason—to Willem Buytewech (about 1591–1624), there are from this artist's hand some etchings and drawings, several compositions engraved by others, and a signed landscape, which prove his close connection with the group of the early Van Goyen and Esaias van de Velde. The numerous accessories, which, if we may judge from the group of pictures discussed by Martin, were probably very strong in local colour; the liking for a flavour of allegory which is shown in the inscriptions on the prints of "The Four Seasons," "The Hours of the Day," and so forth, and which is manifest in Van Goyen's oft-recurring pairs of summer and winter landscapes; their similar treatment of foliage and, finally, their common residence in Haarlem about the years 1616–18, when both artists occur in connection with Esaias van de Velde—all these facts are strong evidence for the belief that Buytewech and Van Goyen were like-minded youths, and that one must look for surviving pictures by Buytewech among those which are related in style to the early Van Goyen.

Again, the work of Hercules Seghers (about 1590–about 1640), who was of the same age as Buytewech and a few years older than Van Goyen, shows a resemblance in style to Van Goyen's. This is especially apparent in the two panoramic landscapes at Berlin and in the river scene with hilly banks in the collection of Mr. Edward Speyer, at Ridgehurst, Shenley. This river landscape looks like a precursor of the views of the Elterberg by Van Goyen (Nos. 102, 103), but, like the Berlin landscapes, it is richer in tone. The different planes, the accessories and the sky are more sharply distinguished from one another.

Aelbert Cuyp (1620–91) in his youth, from about 1639 to 1645, painted landscapes with small figures, the straw-yellow tone of which recalls Van Goyen's scenes in the dunes. The reader may refer to the section dealing with Cuyp in the second volume of this work.

Some early pictures, signed with a monogram, by Herman Saftleven (about 1609–1685), show that he took Van Goyen as his model before he went on his own individual course.

Salomon van Ruysdael (about 1600–1670) followed a path parallel to that of Van Goyen for a longer time than did either Cuyp or Saftleven. He was somewhat younger than Van Goyen and could scarcely have known him during his stay in Haarlem. Yet Van Ruysdael's cottages amid the dunes and the wooded river-banks in his early pieces resemble the contemporary pictures of Van Goyen in every respect, so that one might attribute each man's work to the other. Later, Van Ruysdael formed his own style. In his best period he surpassed Van Goyen in the monumental quality of his composition, while in his later years he gradually yielded to the influence of his great nephew, Jacob van Ruisdael, and subordinated tone to strong and varied colour.

The Haarlem painter, Isaac van Ostade (1621–49), on the whole followed very different paths in his short life, but he comes very near to Van Goyen in a certain type of winter landscape with little figures. The two men resemble one another in their emphasis on tone, in their treatment of foliage and in their aerial perspective. But the difference between them may soon be detected by a careful study of the accessory figures. More information about Isaac van Ostade may be found in the third volume of this work.

There was a close connection between Van Goyen and the leading master of Dutch sea-painting in its first period, Johannes Porcellis (about 1597–1632). Porcellis was living at Soeterwoude, close to Leyden, at the time when Van Goyen is first mentioned in that town. In the representation of waves and cloudy skies and in the treatment of the accessory ships there is often so great a similarity between the two men's works that the pictures of Porcellis, who rarely signed them, have been commonly attributed to his more famous follower. This is true also of the son, Julius Porcellis (about 1609–), whose works cannot always be clearly differentiated from those of his father. Julius Porcellis must, of course, be regarded not as a predecessor but as an imitator of Van Goyen.

There were equally close relations between Van Goyen and the Haarlem painter, Pieter Mulier the elder (about 1615–1670)—who usually signed with the monogram "PML" (the letters intertwined) or with the fuller form "PMLIER"—as well as with Simon de Vlieger (1601–53), whose art forms the transition to the great period of Dutch sea-painting. In Mulier's work the rough seas or river-mouths with storm-clouds, in De Vlieger's the calm river scenes, are most closely paralleled in the early pictures of Van Goyen. Pieter van der Croos (about 1610–1667) was a rather weak follower of these artists.

Hitherto mention has been made of the painters who are known from documents to have been pupils of Van Goyen, and of the men who were akin by nature to him in his early period. Notice has also been taken of the painters who gained fame at a later stage in a different style, as well as of the sea-painters. The difficulty of dealing with the numerous other artists who deserve attention either according to some system or chronologically or in the order of their towns is serious, but it is much increased by the fact that in many cases it is impossible to say whether

the painter took Van Goyen or Salomon van Ruysdael as a pattern. Here, then, an alphabetical arrangement must suffice.

In the Semeonoff collection, bought for the Hermitage, there was a dune scene with a man on a grey horse seen from the back; the former owner read upon it the signature P. D. BOOLS. The painter is otherwise unknown. The style of the painting reminds one of that of Van Goyen in the period 1630–35. A reproduction appears in the essays on Dutch painting which the late owner published in Russian in 1885.

JAN COELENBIER (about 1600–after 1677) came from Kortrijk (Courtrai), but lived in Haarlem from about 1630 and was in later years a picture-dealer. As the first part of his name was very easily changed to Van Goyen, almost all his works used to pass under that name. Most of his pictures are river scenes, often with castellated buildings; many of them are oval in shape and as a rule they are small in size. The dates on his pictures range from 1630 to 1650, but are mostly from 1640 to 1649. The painter imitated his predecessor's compositions of ten years before.

ANTHONY JANSZ (1606–7—1662–23) and JACOB VAN DER CROOS (about 1630—1683–99) are two prolific painters of this group; their works, however, cannot always be accurately distinguished. Anthony Jansz can be traced at The Hague between 1632 and 1661, and spent a short time at Alkmaar about 1649. Van der Croos lived by turns at Amsterdam, Alkmaar, and Middelburg. Anthony is said to have felt the direct influence of Van Goyen. Jacob van der Croos felt it through his colleague, so that he may be regarded as an indirect pupil of Van Goyen. Both painters may be identified by their mannered foliage. Anthony enlivened his pictures with figures, neatly drawn and arranged.

The last word has not been said about these men nor about the two VAN DER HULST, MAERTEN FRANSZ and FRANS (about 1610–1661). Frans, the younger of the two, is the more readily recognised, especially in the river scenes with buildings, composed in what was then the favourite pattern, with a distant view at one side, and, on the other, masses of buildings and trees rising at an angle to the edge of the picture. The foliage is for the most part a dark olive-green. Frans is among the better painters of the group.

As compared with Frans, Maerten Fransz de Hulst is still imperfectly known. An artist of that name was working at Leyden between 1639 and 1645, and there are signed pictures which he most probably painted: but there are also pictures clearly signed "MHVLFT" and "F MHVLST." Even if we suppose, with Van Riemsdijk,[1] that the entries in the register of the Guild of St. Luke at Leyden may be read "Hulft," there still remains the problem of the pictures clearly signed "F MHULST." It is probable that he was related to the Haarlem painter Frans de Hulst.

[1] *Oud Holland*, 1906, p. 233.

It may be, too, that he was called alternatively Hulft and Hulst; the Dordrecht painter Pieter van der Hulst also signed himself "Van der Hult."

In any case the pictures signed Hulft and Hulst are by the same hand. Van Riemsdijk, in the article cited, has recorded his known pictures. Others were in the Delaroff, Semeonoff, and Gerard collections at Petrograd. His masterpiece, a dune scene on a stormy day, occurred in the Huybrechts sale at Antwerp under the name of A. Cuyp.

François Knibbergen (about 1597–8—after 1665) was studying with Michiel van den Zand in Italy as early as 1614. The boy, as he then was, came of a distinguished family at The Hague. He went to Amsterdam in 1626 and was at The Hague from 1629. There is a well-known anecdote of Hoogstraten's (p. 237) about a competition in rapid painting between Knibbergen, Van Goyen, and Porcellis, in which Porcellis won. If the biographer referred to the elder Porcellis, the trial must have taken place between 1629 and the autumn of 1631, at a time, that is, when Van Goyen's technique did not yet indicate rapidity of execution any more than did the early Italian scenes by Knibbergen—like the example in the Bosshardt collection at Basel. It is thus probable that the third competitor was the younger Porcellis. In that case the trial occurred when Van Goyen and Knibbergen had mastered their technique, seeking to attain their artistic ends by the simplest means, and often painting so thinly that the preparatory design in chalk may be seen through the pigment. Knibbergen's brushwork is especially remarkable, both in his Dutch river scenes, which are closely related to Van Goyen's work, and in his hilly landscapes which remind one at a first glance of A. van Everdingen. It is surprising that, in spite of his breadth of style, so few pictures by this artist are known. Catharina Knibbergen, who also painted landscapes, is described in old inventories as the artist's daughter. She was described in a poem by P. Nootman in 1634, as a "Vermaarde, Kunstrijke Schilderesse" (a practised and artistic woman painter), so that the alleged relationship is improbable.

The close similarity between the work of Wouter Knijff (before 1615–after 1679) and that of Van Goyen was recognised at an early date. V. L. van der Vinne, in a list of Haarlem painters which he compiled, described Knijff "als Van Goyen bijzonder eveneens," that is, as peculiarly like Van Goyen. The similarity of their work and the fact that the monogram "WK" with the letters joined could by a slight modification be turned into that of Van Goyen led to most of Knijff's works passing under Van Goyen's name till about 1890. At an exhibition of pictures from a private Saxon collection at Leipzig in the autumn of 1889 a large number of Knijff's pictures became known for the first time, and the not ungifted painter attracted general attention. His brushwork is as a rule looser than that of Van Goyen; yet his tree-painting is often confused and mannered. In his colouring he shows a preference for a steely blue which occurs both in the roofs of the houses, gateways, and castles, and in the shadows on the water. His aerial perspective approaches in delicacy

that of Van Goyen. His dated pictures belong to the years between 1640 and 1660.

A small picture—in the style of Van Goyen and almost as vigorous as an A. van Croos—by REINIER VAN DER LAECK of The Hague, who was working between 1637 and 1658 and was a pupil of Poelenburg, has recently been acquired by the Town Museum at The Hague. The signature lacks the Christian name, so that it was uncertain whether the picture was by Reinier van der Laeck. Recently, however, the author has seen another landscape bearing his full signature.

The elder PIETER MOLIJN (1595–1661) was a versatile artist. He was born of Flemish parents in London. He was living in Haarlem in 1616; he was in Rome in 1618 and returned to Haarlem about 1620. From 1653 his pictures and drawings are full of mountain scenes. It has been inferred that he visited Norway about that time. But he knew the high Alps from his Italian journey, and he was perhaps induced, like Jacob Ruisdael, by the success which his pupil A. van Everdingen achieved with mountain themes, to venture into this field. For the rest, he follows paths running almost parallel to Van Goyen's. It is hard to say which of the two influenced or was influenced by the other. Molijn hardly ever painted, but often drew, river and winter scenes. On the other hand, his figure compositions are known from contemporary prints and from a few surviving pictures. He left some night pieces, pictures of fires, cavalry skirmishes, and attacks of robbers. Now and then there are Biblical personages in his landscapes. His colouring, especially the green, is better preserved than that of Van Goyen; his figures strike a more vivid note in the landscape. He subordinates the details to the general effect with less success than his rivals at The Hague. Thus his pictures, and, indeed, his numerous drawings, are restless. His development can be traced from 1625, in the pictures at Brussels and Dublin, almost year by year in dated pictures and drawings. The last date is 1660, a year before his death.

It is not known how the two other painters, ANTHONY and D. MOLIJN, were related to Pieter. There remain only a few of their pictures which show them to have been painters of the same type as, but somewhat less gifted than, Pieter Molijn.

FRANS DE MOMPER (1607–70) was, like Molijn, of Flemish extraction and belonged to the well-known Antwerp family of artists. He lived only a short time at The Hague, Haarlem, and Amsterdam (1646–50), but in none of his surviving pictures does he betray his native Flemish style or sense of colour. Like a Dutchman born, he was a painter of tone. He liked to introduce a brownish red into his foreground, foliage, and buildings, and even into the clouds. His river scenes in particular are delicately rendered in this tone, and are scarcely inferior to the works of his prototype.

A rare artist, signing himself J. VAN MOSCHER, is mentioned as living in Haarlem in 1650. If he is to be identified with the Delft painter

Jaques de Mosscher, who is commended by Van Mander as a man of experience in all branches of his art, he must have reached a great age. He entered the Haarlem guild as early as 1593, while his pictures—to be found in the museums at Munich, Nuremberg, Magdeburg, Copenhagen, and Leipzig, and in private collections at Gopsall, Bremen, and Boston—must have been painted more than forty years later. Although the composition—a sandy road going away at an angle with houses and clumps of trees along the roadside—strongly reminds one of Van Goyen and Molijn, the strong brownish colour and the careful treatment of details seem to foreshadow the youthful works of Jacob van Ruisdael.

A still more difficult problem is connected with the name of Pieter Nolpe (1613–14—1652–53). He is known from the records only as an engraver with plates dating from 1637 to his death. He signs his name with the P joined to the first stroke of the N. Both these letters in a monogram occur on pictures bearing dates from 1629 to 1637 and thus ceasing in the year when Nolpe began to work at engraving. Yet the pictures begin too early for an artist who, at his marriage in 1637, declared that he was twenty-three. If we are to believe that Nolpe painted these pictures, we must suppose that, as often happened, he understated his age. But there is the further difficulty that the pictures and engravings have no resemblance in style, and that before the time of Parthey (1863), Nolpe is never mentioned in catalogues as a painter.

It has therefore been assumed that the pictures signed "P N" were the work of the Leyden artist Pieter Pietersz de Neyn (1597–1639), a pupil of Esaias van de Velde. There is indeed some resemblance between these pictures and the pictures of De Neyn, but his fully signed works differ somewhat in style from the works bearing the monogram. The author formerly advocated this identification, but is now convinced that "P N" was not De Neyn, whether he was Pieter Nolpe or another. The chief difficulty—that of the date—would be removed if the year of Nolpe's birth was somewhat nearer that of his sister Elizabeth (born in November 1601) and his brother Johannes (born in November 1604).

The pictures of the monogrammist P N, as he may be called for the time being, are always of small dimensions, and are distinguished by the somewhat bluish tone of the foliage, by the mannered drawing of the tree-trunks, and by a certain lack of repose in the composition. On the other hand, Pieter de Neyn's works contain numerous figures—often cavalry skirmishes and attacks of robbers—and are old-fashioned in treatment. As a rule they resemble more closely Van Goyen's strongly coloured early work than the productions of his riper years.

A single surviving landscape by the painter of still-life and genre, Pieter Roestraten (1627–1696), the son-in-law of Frans Hals, has been described by W. Martin in the *Feestbundel*, written in honour of A. Bredius in 1915 (pp. 180-1). Martin sees in the technique and colouring the influence of the Van Goyen of the years 1640–45. As the author only knows the picture, now in the Bakker collection at The Hague, from a photograph, he must refrain from expressing an opinion.

The Haarlem artist, CORNELIS SIMONSZ VAN DER SCHALCKE (1611–71), who was also a print-seller and sacristan of the Groote Kerk, painted for the church a panoramic landscape in the manner of Philips de Koning. In several sales there have been moonlit landscapes by him, recalling the work of A. van der Neer, while the figures seem to have been painted under the influence of Brouwer and Ostade. Other landscapes—at Haarlem and Hamburg, and the picture reproduced by Martin from the Janssen collection at Brussels—show the influence of Molijn and Van Goyen. Van der Schalcke thus appears to have been a painter of an eclectic temperament and none too great talent.

JOHANNES SCHOEFF (about 1609–after 1662) lived from 1638 at The Hague, near Jan van Goyen, but was of Flemish origin, at any rate if he is to be identified with the J. Schoeff who is mentioned as a student at Antwerp in 1624. It may be inferred from the majority of his pictures that he had visited hilly countries. He likes to paint far-reaching views over broad plains. His Dutch river scenes fade away to a far-distant horizon. The general tone of his work is brown, with many gradations from a light brownish-yellow to an olive-brown. His foliage is curiously tipped; by this the painter is easily recognised.

WILLEM WILLEMSZ VAN SWINDERSWIJK, who lived at Haarlem in 1642, at The Hague from 1646 to 1651, and at Middelburg from 1653 to 1658, is known to the author only from one picture, and that only in the reproduction given by Granberg.[1] The attribution depends solely on the meaning of the monogram "W S," and is thus somewhat uncertain. The picture is a river scene with a low bank to the right and a hilly bank to the left, and numerous accessories—a travelling waggon, goats, an angler, and ships. Granberg thinks that the artist was trained under Van Goyen.

The four Leyden painters named JAN DE VOS have been discussed by Bredius in his *Artists' Inventories*, vol. vi. p. 2097. One of them, probably the earliest, was the painter of landscapes in the style of Van Goyen. There is a view of Leyden in 1641 in the Fraenckel collection at Stockholm,[2] and there is a dune scene in the collection of P. Wolf at Potsdam; both are signed and dated 1641, and the Potsdam picture is reproduced by Bredius. The painter's artistic kinship with Molijn and Van Goyen is emphasised by Bredius. The author does not as yet know the originals.

CORNELIS VAN ZWIETEN was a painter of mediocre talent, and is here mentioned only because his monogram "C. V. Z." was often altered to that of Van Goyen. He was at work in Leyden from 1648, and his dated pictures date from about 1660.

There are other artists whose works only bear monograms which have not yet been interpreted with any certainty. Some of the most notable are as follows :

[1] Granberg, *Trésors d'Art en Suède*, vol. i.
[2] *Ibid., op. cit.* vol. iii. No. 238.

A painter "L. B." has affixed to a dune scene his monogram, with the B two-thirds of the way up the stem of the L, and the date 1639. There are cottages, trees, and hedges at the side of a rolling country going away into the distance on the left. The picture is in the Van der Heydt collection, Amsterdam; it is wholly in the manner of Van Goyen.

A picture of a town wall with towers beside a broad river is in the Bonde collection at Eriksberg. It bears the monogram "T. V. B.," of which Granberg gives a facsimile (vol. iii. No. 300). The picture is reproduced by Granberg (Plate 57); in style it bears a close resemblance to the work of Wouter Knijff.

There has been for a long time in the hands of Parisian dealers a view of the town of Middelburg from the west, with a monogram composed of the letters A V Z; the first stroke of the V is identical with the second stroke of the A and the Z starts from the top of the V. The town is outlined against the horizon. The ground in front is undulating and is enlivened with single figures and groups. Amid the trees are cottages. The artist paints with skill in a prevailing tone of yellowish brown.

A flat landscape with several groups of cottages, bearing the monogram "J. R.," occurred in the J. Noll sale at Frankfort-on-Main on October 7, 1912. It reminded one partly of Van Goyen and partly of the master "Jo. C." who, probably with good reason, is identified as Joachim Camphuysen.

A monogrammist "R. C." is identified by Bredius, no doubt rightly, as Reyer Claesz Suycker, who is often mentioned in the Haarlem records and who was at work from 1628 to 1642. He painted landscapes, in somewhat less vivid tones, in the style of Esaias van de Velde and of the youthful Van Goyen. To judge from a view of Haarlem, recently acquired for the Frans Hals Museum, he probably worked in that town. These pictures with the monogram "R. C." were formerly regarded as early works by Rafael Camphuyzen.[1]

An old-fashioned landscape in a pale yellow tone, with horses grazing, a cottage to the left on a hill near some clumps of trees, and a view of a distant town to the right, was once in the Muyser collection at The Hague and afterwards in the possession of the New York dealer Macbeth. It bears the monogram "C. T. B.," which may be assigned to Cornelis Tegelberg, a landscape-painter from Dordrecht, who, according to Houbraken, in company with Jacob Gerritsz Cuyp and others, founded the Dordrecht Guild of St. Luke in 1642. His colouring stands mid-way between that of Benjamin Cuyp and that of the early work of Aelbert Cuyp. A landscape similar to the New York picture is in the museum at Aix in Provence (catalogued in 1901 as by C. Decker, No. 250).

Finally, attention may be directed to some painters after the manner of Van Goyen who painted landscape backgrounds in pictures by other artists. It must suffice to refer to the two best of these. One is the

[1] See Vol. VII. of this catalogue, p. 328.

painter of the landscape behind Thomas de Keyser's wedded couple, Cornelis van der Gracht and Jobie Broetmans, in the Copenhagen Museum. The other is the painter who added the backgrounds to a group of three portraits, half-length, life-size, treated like genre, by an unknown painter: namely, the portrait of a young man with a gun and a dead bird in the Thieme collection in the Leipzig Museum; the portrait of a young lady with a basket of fruit at Boston; and the portrait of a sportsman with a gun, a dead hare, and two dogs, which was in the possession of an Amsterdam dealer in 1919. The landscapes are stronger in tone than is usual in portraits. It may therefore be assumed that they are by another hand—the same, however, in all three cases. To judge from the costumes, the pictures may be dated about 1640–45; the style of painting suggests that they came from Haarlem. But the backgrounds do not show the hand of any imitator of Van Goyen who is otherwise known to have worked in that town.

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b. Inland river and canal scenes, 496-787.

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e. Coast scenes, 1114-1128.

f. Landscapes inadequately described, 1129-1150*c*.

2. Winter landscapes, 1151-1208.

CATALOGUE RAISONNÉ

1. **Portrait of the Painter.**
Panel, 15½ inches by 19½ inches.

Sale.—Max Josef Schüler, Vienna, December 5, 1870, No. 118.

2. **Portrait of a Man and a Woman in a Landscape.**—Possibly identical with the double portrait in the Copenhagen Museum, the figures in which are attributed alternatively to Thomas de Keyser and to Jacob Gerritsz Cuyp. Van Goyen could at most have painted the landscape. But see the paragraph at the top of this page.

Sale.—Jac. Suels, Baron van Deneke, The Hague, July 11, 1763, No. 34 8 florins 10, Morel—but according to Terw. 340, No. 50, 18 florins 10).

3. **The Castle of Abkoude.**

Mentioned by A. Bredius, *Artists' Inventories*, iv. 1251.

In the collection of David d'Orville (who died on September 1, 1699), Amsterdam; valued at 6 florins in the inventory of his effects.

4. **VIEW OF ALKMAAR.**—The water, with sailing-vessels and boats, fills the foreground and middle distance. To the right, two fishermen draw in their nets. On a spit of land in the distance is the town, with its towers, churches, and windmills. Damaged in part.

Signed in full, and dated 1634; panel, 16½ inches by 22 inches.

Sale.—H. Wirz of Basel, Cologne, May 20, 1890, No. 39 (425 marks, bought in).

5. **View of Amsterdam.**—In the distance one may distinguish the great church and the gables of the neighbouring houses, as well as a row of windmills on the bank of a river.

Panel, 11 inches by 18½ inches.

Sale.—Neville D. Goldschmid of The Hague, Paris, May 4, 1876, No. 42.

6. **A Spacious River Scene with a View of Antwerp.**—The city lies at the side. On the water are large and small vessels. Carefully painted.

12½ inches by 18½ inches.

Sale.—Amsterdam, May 24, 1815, No. 29 (3 florins 5, Vinkeles).

7. **View of Antwerp.**

Exhibited at the British Institution, London, 1838, No. 145.
Then in the collection of G. Wilbraham.

8. **View of Antwerp across the Schelde.**—On the water are a ferry-boat on her beam-ends and other vessels. In front is a piece of shore with two figures and two cows. In the distance is the city.

Panel, 20 inches by 27 inches.

Sale.—Fr. Werbrouck, and others, Antwerp, September 12, 1859, No. 198.

8*a*. **View of Antwerp.**—With a church.

Panel, 7½ inches by 6 inches.

Sale.—Paul Graham, and others, London, July 23, 1898, No. 27.

9. **VIEW OF ARNHEM.**—From the high ground to the north-west of the town. To the left is a road over a bank; a horse and cart are going away along the road. Beside the road in front sit two peasants. To the right is a view down the slopes to the Rhine, whose windings may be traced into the far distance. In the left middle distance, half hidden by the bank, is the town; above the houses rise the Groote Kerk with its massive front tower, the St. Walburgskerk with its two towers and some lesser steeples. On the bastion fronting the Rhine is a windmill. On the horizon, almost in the centre, is the Elterberg with the abbey tower. There are great clouds in the pale blue sky.

Signed in full, and dated 1646; panel, 17½ inches by 22 inches.

Sale.—C. Hoogendijk, Amsterdam, May 14, 1912, No. 23 (10,000 florins).
In the Piek collection, The Hague.
Sale.—W. A. Royaards, and others, Amsterdam, June 20, 1916, No. 192 (10,400 florins, Fred. Muller & Co.).
In the collection of M. Onnes van Nijenrode, Nijenrode, Breukelen.
In the possession of J. Goudstikker, Amsterdam.

10. **VIEW OF ARNHEM FROM ACROSS THE RHINE.**—From the south-west. Beside a tongue of land in front to the left lie two boats, in each of which are two fishermen. One man puts out a net. Another fisherman, who stands on the shore, takes a bundle from a boat. Beyond, to the left, is a sailing-boat with her sails lowered. There are other sailing-boats on the placid stream, which is lost in the distance to the right. On the farther bank is the town. Above the houses rise the massive front tower of the Groote Kerk and the two towers of St. Walburgskerk. On the bastion projecting to the right is a windmill. There are heavy clouds in the sky.

Signed with the monogram, and dated 1639; panel, 16 inches by 28½ inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 44.
In the collection of the late August Janssen, Amsterdam. Unlike almost all the other pictures in the collection, it did not pass to J. Goudstikker, Amsterdam, in 1919.

11. **VIEW OF ARNHEM.**—From the high ground to the north-west of the town. From the foreground a road winds away to the left through the fields sloping down to the town. In the centre foreground a horseman halts before two wayfarers, one of whom is seated; behind the horse are two dogs. Farther back a horse and cart are going away; the driver sits on the horse. To the left, still farther off, is another horseman. In the valley beside the Rhine lies the town with its four prominent churches, among which are the Groote Kerk with its massive front tower and the two towers of St. Walburgskerk. To the right is a spacious view of the river, with its flat and much indented banks, which flows away into the distance. On the horizon to the left is the Elterberg. There are yellow evening clouds in the pale blue sky.

Signed in full to the right at foot, and dated 1646; canvas, 36 inches by 42 inches.

Exhibited at Brussels, 1873, No. 70.
In the collection of B. Suermondt, Aachen; bought in 1873 for the Berlin Museum.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 865 D.

12. **View of Arnhem.**—From the high ground to the north-west of the town. To the left a country road leads over a bank. On the extreme left are a horse and cart with three persons in it; the driver sits on the horse. On the right-hand side of the road sit two peasants with a dog. At the summit of the road two carts are going away; a horseman has halted. Down in the valley to the right is the town with three prominent churches, including the Groote Kerk and St. Walburgskerk

with its two towers. Beyond is the Rhine. On the horizon is the Elterberg with the abbey tower. Light clouds in the sky.

Panel, 14 inches by 24½ inches.

In the collection of F. Gluck, Budapest, since about 1887.

13. VIEW OF ARNHEM.

In the collection of F. Stoop, Byfleet, Surrey.

14. VIEW OF ARNHEM.—From the west. On the Rhine are many boats. In front is a ferry-boat carrying horsemen and other passengers. On the horizon is the Elterberg. Much damaged.

Panel, 26 inches by 38 inches.

Sale.—(Probably) Soeterwoude, near Leyden, August 14, 1776, No. 17.
In the collection of Prince von Liechtenstein, Schloss Feldsberg, Lower Austria.

15. VIEW OF ARNHEM ACROSS THE RHINE.

Lent in 1905 to the Glasgow Art Gallery.
In the collection of Arthur Kay, Glasgow.

15*a*. ARNHEM FROM ACROSS THE RHINE.—Seen from the south-east. In front is a strip of the river-bank. In the centre a man with a basket and a dog stands beside another man, who is seated with his back to the spectator. To the right a tongue of land, embanked with piles, projects into the river; at the end of it is a beacon. A boat with two fishermen lies alongside. To the left a ferry-boat, carrying two wayfarers, a horseman, and two cows, with a dog in the bows barking at some birds, puts off to cross the stream at an angle away from the spectator. The river, in a broad reach, crosses the picture diagonally in front of Arnhem. The outline of the town is dominated by the two towers of St. Walburgskerk and the low tower of the Groote Kerk in the centre, as well as by a windmill on a bastion. Where the town ends, on the right, the river makes a bend, and with its right bank flows straight away into the distance. In the middle distance a boat full of men makes for two sailing-vessels beyond. The lofty and cloudy sky is illumined in the centre, like the water.

Signed on the right at foot with the monogram, and dated 1643; circular canvas (?), 26½ inches by 26½ inches.

In the collection of Comte André Mniszech, Paris.
In the collection of Fernand Halphen, Paris.
In the collection of G. Tellander, Hilversum.

16. VIEW OF ARNHEM ACROSS THE RHINE.—From the south-west. In the right foreground is a ship of the nearer bank, with a long ferry-boat putting off. In the boat are a horse and cart, with the driver sitting on the horse, and seven passengers besides the ferryman. Beyond, to the right, are two fishermen in a small boat. To the left is another ferry-boat with seven passengers. On the farther bank is the town; above the houses rise the massive front tower of the Groote Kerk and the two towers of St. Walburgskerk. By the bank in front of the town lie several sailing-vessels with their sails partly or wholly lowered. To the left other towers and roofs rise above the high bank. On the right

is a distant view with two church-steeples and a squat tower on the horizon. Cloudy sky.

Signed in full on the ferry-boat to the right, and dated 1646; panel, 25½ inches by 39 inches.

Sales.—Morell, Copenhagen, 1773, No. 47.
F. C. Bugge, Copenhagen, August 21, 1837, No. 117 (405 reichstaler, the Copenhagen Museum).

In the Copenhagen Museum, 1904 catalogue, No. 120.

17. **View of Arnhem across the Rhine.**—The town is on the farther bank. The two principal churches may be distinguished.

Signed in full, and dated 1645.

In the Candy collection, Paris.

18. **VIEW OF ARNHEM ACROSS THE RHINE.**—In the left foreground, on the nearer bank, a woman milks a cow; another woman stands beside her. To the right are a horseman and two wayfarers. A man with a sack on his shoulders goes towards one of the rowing-boats lying by the bank. On the far side of the river is the town. One may distinguish on the left the Groote Kerk with its massive front tower, and on the right the two towers of St. Walburgskerk. There are boats along both sides of the river.

Signed in full, and dated 1645.

In the collection of Lord Polwarth, Mertoun House.
In the possession of H. M. Clark, London.
In the collection of J. Magin, Paris, 1914.

19. **View of Arnhem across the Rhine.**—From the south. In front is a strip of the nearer bank. To the left are five cows; one is being milked by a woman with a white kerchief on her head. To the right is a landing-stage with a beacon; on either side of it is a ferry-boat. The boat to the right, carrying five persons, is being unloaded; three men stand on the bank, and one of them takes a burden from the boat. In the ferry-boat to the left are two horsemen, a horse which is drinking from the stream, and seven passengers besides the ferryman. To the left, farther back, is a sailing-vessel with a boat in tow. To the right, on the farther bank, is the town; above the houses rises the Groote Kerk with its massive front tower. On the bastion projecting to the left is a windmill. Cloudy sky.

Signed on the boat to the right with the monogram; canvas (?), broad in proportion to its height.

In the possession of L. Ehrich, New York.

20. **VIEW OF ARNHEM ACROSS THE RHINE.**—In the left foreground two fishermen haul in a net. In the left middle distance a large tongue of land projects into the water; at the end of it are several cows, some of them lying down. On the right a ferry-boat makes for the town; she carries a coach with two horses and the coachman on the box, a horseman, and several passengers. Across the broad stream is the town with its towers. One may distinguish the Groote Kerk with

its massive front tower, and, farther away from the river, the two towers of St. Walburgskerk. On a bastion to the right is a windmill.

Not signed, but dated, on one of the boats, 1647; panel, 14½ inches by 23½ inches.

In the collection of P. Semeonoff, Petrograd, 1906 catalogue, No. 177; acquired for the Hermitage in 1914.

In the Hermitage, Petrograd.

21. **View of Arnhem across the Rhine.**—From the west. To the right are four sailing-vessels and a ferry-boat. In the left foreground is a ferry-boat carrying a coach and four. In the middle distance is the town. Near the bank is the Groote Kerk with its massive front tower. To the left, farther back, are the two towers of St. Walburgskerk. This picture is doubtful. It may have been by Jan van Goyen, but in its present ruined state it does not bear examination. The signature looks suspicious.

Signed on the ferry-boat in the left foreground with a monogram, and dated 1651 (?)—the third figure is not clear; panel, 20½ inches by 28 inches.

In the Holtermann-Wahrendorff collection; bequeathed in 1859 to the Stockholm Museum.

In the National Museum, Stockholm, 1900 catalogue, No. 444.

22. **VIEW OF ARNHEM ACROSS THE RHINE.**—From the south-east. In the left foreground are projecting parts of the nearer bank. In a rowing-boat, partly aground, are two men, one of whom is carrying away a load. To the left a man drags a plank along; in front of him and to the right another man bends over a basket. To the right, farther away, is a boat with large dark sails, carrying two men. To the left, across the placid stream, lies the town; above the houses rises the Groote Kerk with its massive front tower. To the right of it are a windmill, a slender steeple, and the towers of the harbour-fort. On the extreme left a sail stands out against the sky. In the right distance are sailing-boats. The town is rendered fully and not in all respects accurately.

Signed on the boat in the left foreground with the monogram, and dated 1645; panel, 15½ inches by 22 inches.

In the possession of a Paris dealer, from whom it was acquired by Hollitscher in 1890.

In the collection of C. Hollitscher, Berlin, 1912 catalogue, No. 40.

In the possession of K. W. Bachstitz, The Hague.

In the collection of Camillo Castiglioni, Vienna.

23. **View of Arnhem.**—[Pendant to 218.]

14 inches by 22½ inches.

Sale.—Amsterdam, September 16, 1760, No. 59 (22 florins, with pendant, De Neufville).

24. **View of Arnhem across Land and Water.**—The town is seen in the distance. With shipping.

27½ inches by 42 inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767, No. 68 (25 florins).

25. **View of Arnhem.**—From the north. In the left foreground are bushes with a tree. In front of them a peasant and a boy are conversing with a man seated on the ground. To the right is undulating heath, across which a road leads into the distance. Along the road comes a woman with a basket on her head, and a girl. Farther away a horseman rides off. In the middle distance lies the town, dominated by the Groote Kerk with its massive front tower. To the left are the two towers of St. Walburgskerk. To the right are some lesser steeples. Light clouds in the sky.

Signed in full to the right at foot, and dated 1633 (?); panel, 15 inches by 24 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 43.

26. **VIEW OF ARNHEM.**—From the high ground to the north of the town. The two principal churches may be clearly distinguished. In the right foreground is a sandy hill with two weather-beaten oak trees; to the right of the trees are four men, one of them seated. To the left is a view of the valley. Cloudy sky.

Signed with the monogram, and dated 1639; panel, 10½ inches by 17½ inches.

Sales.—Azam of Bordeaux, Paris, December 15, 1909, No. 33 (2400 francs, Fred. Muller & Co.).

J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 46 (2100 florins).

27. **View of Arnhem.**—From the high ground to the north-west of the town. In the left foreground a road climbs the hill. On the road are a horse and cart, some wayfarers resting, and two horsemen riding away over the brow of the hill. In the centre foreground two men who are seated converse with a woman and a child standing before them. To the right is a view of the valley fields, in which are sheaves of corn. Beside the Rhine lies the town with three prominent churches, including the Groote Kerk and the St. Walburgskerk with its two towers. On the horizon is the Elterberg. Cloudy sky.

Panel, 10 inches by 14 inches.

Sale.—Amsterdam, April 26, 1910, No. 46.

28. **Landscape with a View of Arnhem.**—The town is in the distance. There are a horseman and other figures.

26½ inches by 47 inches.

Sale.—London, March 14, 1919, No. 154.

29. **View of Arnhem from the Land Side.**—From high ground. In front to the right are the sunlit ruins of a church. In the middle distance horsemen with two loaded waggons go away to the left. Farther back lies the town with its two principal churches. Beyond is a view over the plain. Golden in tone.

Signed with the monogram; panel, 11½ inches by 13½ inches.

Sale.—A. E. von Marenzeller, and others, Vienna, August 11, 1908, No. 29.

Arnhem. *See also* 807, 982.

Fort Bath ? *See* 1069.

30. **A ROAD WITH SOLDIERS IN THE VILLAGE OF DE BILT, NEAR UTRECHT.**—A road leads from the foreground into the distance. On both sides of it are cottages amid trees. On the extreme left a narrow canal with a little bridge runs beside the road. A peasant runs out of a gateway, above which hangs a tavern sign bearing a crescent. On the extreme right of the middle distance stands an inn with the sign of a swan; some horses are being fed outside. To the left of the inn stands the chapel of St. Petronella. On the road in front, going from left to right, are a peasant woman with a child on her back, and two boys, a group of soldiers—two of whom are seated on the ground—and some market-women under a tall oak tree. Behind the tree stands a horseman holding his horse's bridle. To the right of him is a mounted man holding a saddle-horse. The driver of a cart with a grey horse converses with a woman. On the extreme right is a brook with reeds. Farther away are soldiers, horsemen, peasants, and carts. Above the trees rises a distant church-spire. The numerous accessories with local colour recall the works of Droogsloot.

Signed on the right at foot, "IVGOIEN 1623"; panel, 15½ inches by 27½ inches.

In the Salzdahlum Gallery; acquired in 1778.
In the Brunswick Gallery, 1910 catalogue, No. 339.

The Ruined Castle of Brederode ? *See* 378.

30*a*. **On the Maas off Brielle.**—Shipping and boats. Cf. 853. Panel, 21 inches by 33 inches.

Sale.—H. van den Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 20 (25 florins, Van Eyk).

31. **View of the Castle of Cuilemburg from across the Lek.**—On the river is a ferry-boat carrying a cart and a horseman. In front are two boats with fishermen. On a grass-grown bank beside the river in the distance is the castle with a wall round it.

Panel, 10 inches by 12½ inches.

Sale.—Paris, April 29, 1912, No. 40.

32. **VIEW OF DELFT.**—From the north. Looking from left to right one may distinguish the Nieuwe Kerk, the Town Hall, and the Oude Kerk.

In the Lenartz collection, Bonn.

32*a*. **Landscape with Delft in the Distance.**

Panel, 14½ inches by 3 inches (?).

Sale.—A. B——, Leyden, October 30, 1770, No. 136 (7 florins 5).

33. **View of Delft from the Vliet.**—On the water are a ship and some small sailing-boats. In front is a fishing-boat. On the bank cows are grazing. Broad in style.

Panel, 9½ inches by 14 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 25.

34. **The Canal of Delft.**—A masterpiece, extraordinarily effective. Signed with the monogram; panel, 19 inches by 26½ inches.

Sale.—E. von Engerth, Vienna, June 5, 1871, No. 33.

35. **OLD HOUSES IN THE STADGRABEN, DELFT.**—To the right is a small arched stone bridge leading over a side canal. Beyond, in the distance, is a row of houses; the nearest of them has a stepped gable and a crane for hoisting goods. In the left foreground are some piles. On the water in the middle distance is a rowing-boat. Beyond rises a gateway flanked by two towers, the Oostpoort; to the left of it is an arched bridge. Cloudy evening sky. [Pendant to 738.]

Signed with the monogram, and dated 1650; panel, 7 inches by 10 inches.

Exhibited in Amsterdam, 1903, No. 47.

In the collection of Arthur Kay, Glasgow, 1903.

Sale.—C. Hoogendijk, and others, Amsterdam, April 28, 1908, No. 45 (1800 florins, with pendant, Dolch).

36. **VIEW OF DORDRECHT FROM ACROSS THE KIL.**—From the south-west. In the left foreground is the tongue of land between the Kil and the Oude Maas, on which is a man with two fish-baskets. In a rowing-boat to the right are four fishermen, three of whom put out a net. To the left, farther back, a sailing-boat, carrying seven men and towing a small boat, steers into the distance. In the right foreground is a rowing-boat with five men; on the extreme right are two ducks near a drifting cask. On the farther bank in the middle distance is the town, dominated by the Groote Kerk; in front of the church-tower is the Vuilpoort. On the bastion extending farthest to the left stands a windmill. Another mill stands to the right of the church; two other mills are outside the town on the extreme right. In the distance are sailing-boats. Dark clouds in the sky.

Panel, 22 inches by 28½ inches.

Etched by W. Unger.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 91 (225 florins, De Bruyn).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 23 (200 florins, Van der Werff).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 32 (88 florins, De Greef, bought in).

Adrian Lacoste, Dordrecht, July 10, 1832, No. 25 (176 florins, Rombouts).

In the collection of J. Rombouts, Dordrecht, 1850.

In the collection of L. Dupper, Dordrecht; bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1918 catalogue, No. 989.

37. **BOATS ON A PLACID WATER (THE KIL?) NEAR DORDRECHT.**—In the left foreground is a ferry-boat carrying eight persons. To the right, farther back, is a boat with a large sail flapping in the breeze and her bows pointing away to the left; she tows a small boat and carries a large crew. In the middle distance to the left is another

boat sailing in the same direction. On the bank to the left is a small house built on piles; the chimney smokes. On a sandbank to the right of the house is a beacon. In the distance are sailing-boats. On the horizon to the left is the Groote Kerk of Dordrecht, seen from the south. Cloudy sky. Probably identical with 1069*p*.

Signed on the boat in the left foreground with the monogram, and dated 1646; panel, 14½ inches by 21½ inches.

Exhibited at Amsterdam, 1903, No. 39, and 1906, No. 53.
In the collection of Arthur Kay, Glasgow.
In the possession of Fred. Muller & Co., Amsterdam, 1906.
In the possession of J. Goudstikker, Amsterdam.

38. SPORTS ON THE ICE NEAR DORDRECHT.—Beside the bank in the left foreground is a sleigh; the horse is unharnessed and is feeding. To the right is another sleigh with two horses; the driver converses with a man standing by. To the right again and farther back is a third horsed sleigh with four passengers. On the extreme left, on the top of the dyke, is a fourth horsed sleigh with two passengers, followed by a dog and preceded by a horseman. Above the dyke rise a house and a church with a steeple. On the ice to the right are numerous skaters. In the immediate foreground is a man with a boat-hook. On the horizon to the right is the silhouette of the Groote Kerk of Dordrecht; on the extreme right is a windmill. Cloudy sky.

Signed on the sleigh to the left at foot with the monogram, and dated 1648; panel, 15½ inches by 23 inches.

Exhibited at Amsterdam, 1903, No. 38, and 1906, No. 45; at the Royal Gallery, The Hague, 1919.
Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 94 (130 florins, Fouquet).
In the collection of Arthur Kay, Glasgow.
In the possession of Fred. Muller & Co., Amsterdam, 1906.
In the collection of August Janssen, Amsterdam; sold as a whole in 1919 to J. Goudstikker.
In the collection of F. Lugt, Blaricum.

39. VIEW OF DORDRECHT FROM ACROSS THE KIL IN STORMY WEATHER.—Seen from the south-west. In the left foreground is the tongue of land between the Kil and the Oude Maas. On it are some men with a dog, which barks at a ferry-boat approaching the bank. In the boat are five persons and five cows. In the left middle distance a boat with her sail taut is going away. From the right a rowing-boat with five men approaches her. Beyond, to the left, off the shore which is lost in the distance, a sailing-vessel with a boat in tow goes away. In the right foreground is a fully-manned rowing-boat. Beyond it, in the middle distance, is the town, dominated by the Groote Kerk, with the Vuilpoort to the right of its tower. In the distance are more sailing-vessels. On the extreme right, beyond the town, are two windmills; the sails of a third mill rise above the trees to the left. Heavy clouds in the sky.

Signed in full, and dated 1644—another signature with the monogram

and the date 1653, as well as the inscription "A. Cuyp fecit 1655," proved to be false and disappeared when the picture was cleaned; canvas, 38 inches by 58 inches.

Engraved by Marie Duclos.
In the collection of the Comtesse de Robiano, Brussels.
Sales.—(John W. Wilson), Paris, April 27, 1874, No. 54 (3200 francs).
John W. Wilson of Brussels—1873 catalogue, p. 78—Paris, March 14, 1881, No. 53 (30,500 francs; Brussels Museum).
In the Brussels Museum, 1908 catalogue, No. 196.

40. **View of Dordrecht from across the River.**
Signed on a plank to the left with the monogram, and dated 1650; canvas, 33½ inches by 51 inches.

In the possession of a Vienna dealer, who sold it in 1883 to Count Palffy.
In the collection of Count Johann Palffy, Pressburg; bequeathed in 1907 to Budapest.
In the Budapest Museum; 1913 catalogue of the Palffy bequest, No. 44.

41. **VIEW OF DORDRECHT FROM ACROSS THE OUDE MAAS.**—From the south-west. On the somewhat ruffled water in the left foreground is a large two-masted sailing-vessel; the foresail is lowered. At the bow lies a boat carrying two or three men. In the right foreground a ferry-boat, fully manned, with about ten passengers, passes to the left. In the middle distance is a shallow, marked by piles and beacons. Beyond it, to left and right, are sailing-boats. On the opposite shore in the distance is the town, dominated by the Groote Kerk. To the right of the church are two windmills. Bright sky with grey clouds.
Signed with the monogram; panel, 19 inches by 30 inches.

Sale.—S. B. Goldschmidt of Frankfort, Vienna, March 11, 1907, No. 22 (7100 florins).
In the possession of J. Böhler, Munich, 1909.
In the collection of Christoph Langaard, Christiania, 1913 catalogue, No. 44.

42. **VIEW OF DORDRECHT FROM ACROSS THE RIVER.**—By the bank are fishing-boats. On the horizon is a strip of low-lying shore with the church of Dordrecht. Dark clouds in the sky.
Signed with the monogram; panel, 12 inches by 15½ inches.

Exhibited at Amsterdam, 1903, No. 28.
In the collection of Arthur Kay, Glasgow.

43. **VIEW OF DORDRECHT FROM ACROSS THE OUDE MAAS.**—From the south-west. On the somewhat ruffled water in the left foreground is a fully-manned sailing-vessel with a boat in tow; the vessel, with taut sail, moves away towards the right distance. In the right foreground is a rowing-boat carrying five persons. On the extreme right of the middle distance are some houses, with sailing-boats lying in front of them. To the left, on the projecting tongue of land between the Kil and the Oude Maas, stands a beacon; another is seen on the extreme left. In the distance are sailing-vessels. On the horizon in the centre is the silhouette of the town with the Groote Kerk rising above it. Cloudy sky.

Signed on the rowing-boat with the monogram, and dated 164– (the last figure is not clear); panel, 16½ inches by 21½ inches.

In the collection of J. W. Zschorn, Celle; bequeathed in 1795 to Göttingen University.

In the Göttingen Museum, 1905 catalogue, No. 83.

44. **VIEW OF DORDRECHT FROM THE NORTH.**—Seen from the opposite bank near Papendrecht. On the elevated bank to the left is an inn, before which are two carts, a horseman, and several wayfarers. In front, steps lead down to the shore, where lies a boat with three persons in her. On the somewhat ruffled water in the right foreground two fishermen in a rowing-boat draw in their net. Beyond, in the middle distance, is a sailing-boat; others lie in the distance. On the horizon to the right is Dordrecht, dominated by the Groote Kerk. Cloudy sky; stormy weather.

Signed in full on the rowing-boat to the right, and dated 1633; panel, 18 inches by 28½ inches.

Etched by G. Greux, Laguillermie, and W. Unger.

Exhibited in Vienna, 1873, No. 142.

Sales.—C. Sedelmeyer, Vienna, December 20, 1872, No. 105 (4000 florins, Lippmann von Lissingen).

Lippmann von Lissingen, Paris, March 16, 1876, No. 18 (7020 francs, Duc de Bojano).

Duc de B[ojano], Paris, January 19, 1882 (4250 francs); *see* P. Eudel, *L'Hôtel Drouot en 1882*, p. 30.

In the collection of E. Secrétan, Paris; acquired from it, before the sale of July 1, 1889, by Sedelmeyer.

In the possession of C. Sedelmeyer, Paris; see "Catalogue of 300 Paintings," 1898, No. 36; sold in 1889 to the Royal Gallery for 7000 francs.

In the Royal Gallery, The Hague, 1914 catalogue, No. 551.

45. **VIEW OF DORDRECHT FROM ACROSS THE RIVER.**—On the rough water are a sailing-vessel and two rowing-boats.

Signed on the boat to the left with the monogram, and dated 1644; panel.

Mentioned by Waagen, iii. p. 250.

In the collection of C. J. Blundell Weld, Ince Blundell Hall, near Liverpool.

46. **SPORTS ON THE ICE ON THE MERWEDE, OFF DORDRECHT.** (Or, A Winter Scene.)—In the distance to the left are the ruins of the castle of Merwede. In the right foreground are the tower and bastion of the Rietdijksche Poort at Dordrecht. In front of it is a landing-stage on piles, beside which some sailing-boats lie frozen in. On the stage stand several spectators. On the ice before it is a sleigh with a grey horse. In the centre foreground is another horsed sleigh; beyond, to the left, is a third. In all the sleighs there are passengers. On the extreme right a man squats on the ground to fasten on his skates. On the extreme left a boy has fallen on his hands, losing his cap and stick; a dog barks at him. Beyond, in the middle distance, some men play golf. On the ice, to the farthest distance, are scattered sleighs, many skaters,

and other persons. On the horizon to the right is a windmill. Dark clouds in the sky.

Signed in full on the back of the sleigh in the centre foreground, and dated 1642; canvas, 45½ inches by 58½ inches.

Etched by P. J. Arendzen.

Sale.—Lord Haldon, London, February 28, 1891, No. 30 (£409 : 10s., Colnaghi).

In the possession of P. & D. Colnaghi, London; sold in 1891 to the National Gallery.

In the National Gallery, London, 1915 catalogue, No. 1327.

47. **VIEW OF DORDRECHT FROM ACROSS THE KIL.**—From the south-west. In the left foreground is the tongue of land between the Oude Maas and the Kil. A rowing-boat carrying six persons approaches from the right; a man standing in the bows grasps a pile with his boat-hook. To the left, farther back, a sailing-vessel with little wind in her sail steers away to the right, towing a small boat. In the right foreground are three ducks near a drifting cask, above which a bird is hovering. Beyond is a small grassy island. To the left of these is a rowing-boat with three men. On the farther bank is the town, dominated by the Groote Kerk, with a windmill on each of the two outer bastions. On the extreme right beyond the town are three more windmills. Light clouds in the sky.

Panel, 13½ by 14½ inches.

Sale.—Baron D. W—— E—— of Antwerp, and others, Amsterdam, November 17, 1903, No. 35 (1800 florins).

In the collection of the Queen of the Netherlands, at the Château of Loo.

48. **SPORTS ON THE ICE ON THE MERWEDE, OFF DORDRECHT.**—The town is seen in the distance to the left. In the left foreground are two sleighs, each drawn by a horse; the passengers converse with people on the ice. A third horsed sleigh goes away to the right. In the right centre a boy has fallen down; a dog barks at the boy's cap as it rolls away. To the right is a skater with a long pole over his right shoulder. Behind him a man pushes a woman seated in a sledge. Farther away are many skaters. There are great bright clouds in the sky, which fills three-fourths of the picture. Probably identical with 1186.

Signed on the left at foot with the monogram, and dated 1643; panel, 14 inches by 12½ inches.

Mentioned in *Art in America*, 1918, p. 151.

In the collection of Prince Demidoff, 1891.

In the St. Louis Museum, United States of America; acquired in 1916.

49. **VIEW OF DORDRECHT.**—From near at hand. Very light in tone. The water is well painted; the sky is sombre.

Signed on a boat to the right at foot with the monogram, and dated 1641.

In the collection of the Earl of Carlisle, Naworth.

50. **VIEW OF DORDRECHT FROM THE NORTH.**—To the left is the shore at Papendrecht, with a small flight of steps. Near

by are some overhanging trees, behind which rises the roof of a cottage with a chimney. By the shore below lie two rowing-boats. To the right a crowded ferry-boat with her sail taut goes away. From the right a rowing-boat carrying five persons approaches the ferry; a man stands in the bows with boat-hook ready to go alongside. In the right centre foreground piles projecting from the water mark a shallow. Beyond to the right is a rowing-boat carrying eight persons. Farther away are many other boats. In the middle distance, on the extreme right, is the tongue of land between the Noord and the Oude Maas. In the distance lies the town, dominated by the Groote Kerk on the right. Light blue sky with large white and grey clouds.

Signed on the boat in the right foreground with the monogram, and dated 1651; canvas, 26 inches by 35½ inches—but 40½ inches by 54 inches, according to the Hudson-Fulton catalogue.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 19.

Sales.—Amsterdam, September 24, 1777, No. 43 (30 florins, Vermeulen).
Amsterdam, July 11, 1798, No. 38 (71 florins, Gruyter).
Jos. Monchen, and others, Amsterdam, April 30, 1907, No. 82 (7100 florins).

In the collection of W. A. Clark, New York.

51. VIEW OF DORDRECHT FROM ACROSS THE OUDE MAAS.—From the south-west. In the left foreground piles rising from the water mark a shallow; near it are two ducks. To the right and farther back, a sailing-vessel with a boat in tow sails away to the right. In the left centre foreground is a ferry-boat with seven passengers; a man rows it away to the left. To the right is another rowing-boat. In the middle distance to the right is the town, dominated by the Groote Kerk, with the various gate-towers. On a distant bastion projecting to the left is a windmill. On the extreme right, beyond the town, are three other mills. Heavy clouds in the sky.

Signed in full on the edge of the rowing-boat in front, and dated 1647; panel, 29½ inches by 43 inches.

In the old collection at the Louvre.
In the Louvre, Paris, 1907 catalogue, No. 2378.

52. VIEW OF DORDRECHT FROM ACROSS THE KIL.—From the south. On the bank to the left is a round tower. At the foot of it several boats are moored, to be unloaded. To the right of the tower are numerous figures, including a horseman. Two sails are visible beyond the tongue of land. On the rough water to the right of it, in the middle distance, is a sailing-vessel. In the distance to the right is the opposite bank, with the Groote Kerk, the gate-towers and the houses of Dordrecht: on a bastion on the extreme right stands a windmill. Cloudy sky.

Signed in full on a boat to the left, and dated 1643; canvas, 40½ inches by 73½ inches.

Acquired by the Empress Catherine II., before 1796.
In the Hermitage, Petrograd, 1901 catalogue, No. 1126.

52*a*. **THE MAAS, OFF DORDRECHT.**—From the south-west. In the left foreground, on a corner of the bank, stands a house amid trees. Near it is a landing-place with three boats alongside. A man descends a flight of steps; his son is in a pair-oared boat. In the middle distance lies the town; to the left, in front of the church and in the centre of the picture, rises a watch-tower. On the right is a vessel under sail, behind a boat with five fishermen.

Signed in full on a boat in the left centre, and dated 1641; canvas, 7½ inches by 9½ inches.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 459.

53. **VIEW OF DORDRECHT FROM ACROSS THE MERWEDE.**—From the north-east. The town stands out as a strong silhouette against the bright sky in the left middle distance. Almost in the centre is the Groote Kerk. On a bastion projecting to the left is a windmill. On the somewhat ruffled water in the left foreground is a boat with taut sail; her bows point to the right. In front of her, and to the right, a rowing-boat carrying nine persons moves to the left. Another rowing-boat lies beneath the town walls. On the right is the tongue of land, marked by piles and a beacon, between the Merwede and the Noord. There are other sailing-boats on the river which is lost in the distance to the right; on each bank is a windmill. Great clouds, some highly illumined and others sombre, roll up in the sky.

Signed and dated 1647; canvas, 37 inches by 58 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 72.

In the possession of M. H. Colnaghi, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Second Hundred Paintings," 1895, No. 10.

In the Wilstach Museum, Philadelphia, 1907 catalogue, No. 125.

54. **VIEW OF DORDRECHT FROM ACROSS THE OUDE MAAS.**—From the south-west. The town lies on the opposite bank to the right. On the placid water in the left foreground, a crowded sailing-vessel, with a boat in tow, goes away to the right; there is but little wind in her sail. A rowing-boat with five persons approaches her from the right; a man stands in the bows with boat-hook outstretched. In the centre foreground is a ferry-boat carrying ten persons. In the right foreground some piles project from the water. Beyond is the town with the prominent Groote Kerk, the gate-towers, and the windmills on the bastions. On the extreme right is another windmill. To the left are numerous sailing-vessels and rowing-boats on the river, which is lost in the distance. Light clouds in the sky.

Signed on the left at foot with the monogram, and dated 1650; panel, 26 inches by 35 inches.

In the collection of Adolphus Frederick, King of Sweden, who died in 1771.

In the collection of Gustavus III., King of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 443.

55. **VIEW OF DORDRECHT FROM ACROSS THE RIVER.**—The town lies on the far bank in the right middle distance,

topped by the Groote Kerk. On the extreme right are two windmills. In the left foreground a sailing-vessel, crowded with passengers and towing a small boat, steers away to the right. A ferry-boat carrying seven persons approaches her from the right. In the right foreground piles project from the water. Near them lies a rowing-boat carrying two men, one of whom holds on to a pile with his boat-hook. In the distance to the left is the farther bank with trees, houses, and a windmill, as well as sailing vessels. Cloudy sky.

Signed on the sailing-vessel to the left with the monogram, and dated 1648; panel, 26 inches by 38½ inches.

In the collection of Count Anton Lamberg-Sprinzenstein; given in 1821 to the Vienna Academy.

In the Vienna Academy, 1900 catalogue, No. 814.

56. **VIEW OF THE RUINS OF THE HUIS TE MERWEDE AND DORDRECHT.**—From the north-east. The town lies in the distance to the right, on the farther bank of the placid Merwede, which flows from the left foreground into the right distance. The ruins of the castle stand on a small flat grassy island in the middle of the stream, in the left middle distance. The nearer bank fills the foreground. Beside the bank in the right centre lies a rowing-boat with two men. A third man, carrying a burden, stands on the shore. Beyond, in the right middle distance, a sailing-vessel and two rowing-boats lie alongside the bank. To the left, a large boat laden with casks steers away to the right; she carries nine men; her large sail has little wind. Beyond to the right is another sailing vessel laden with casks. Others are in the distance. The great clouds in the bright sky are illumined from the left.

Signed on the rowing-boat in front with the monogram, and dated 1654; panel, 14½ inches by 26 inches.

Engraved by Le Grand.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 161 (200 florins, Fouquet).

In the Le Brun collection, Paris, about 1790.

In the collection of Count von Schönborn-Buchheim, Vienna, 1896 catalogue, No. 32; acquired not later than 1830.

57. **ON THE KIL OFF DORDRECHT.**—The church and tower, seen from the south, are visible in the centre of the background. Near a beacon in the centre foreground are two fishing-boats with fishermen hauling in their nets. To the right are two sailing-vessels.

Signed on a fishing-boat with the monogram.

In the collection of the Comtesse Labadie, Paris.

In the possession of F. Kleinberger, Paris.

In the collection of the late Ludwig Mandl, Wiesbaden.

58. **VIEW OF DORDRECHT FROM ACROSS THE KIL.**—From the south-west. On the placid water in the left foreground is a ferry-boat carrying four men and three horses. Beyond to the left a fully manned sailing-vessel makes for the distance. In the right middle distance is the town with the Groote Kerk and the walls. On two of the

bastions stand windmills. In front of the walls are piles. In the immediate right foreground, on a spit of sand, sits an angler; a rowing-boat with a fisherman lies alongside. To the left are some piles, to which two fishermen moor their boat. In the distance to the left is the far bank with trees, houses, and a windmill. On the water are sailing-vessels. Cloudy sky.

Signed on the edge of the ferry-boat with the monogram, and dated 1640; panel, 14½ inches by 20½ inches.

In the possession of H. M. Clark, London, 1916.
In the collection of W. C. Escher-Abegg, Zürich.

59. **View of Dordrecht.**
8½ inches by 10½ inches.

Sale.—G. Hoet, The Hague, August 25, 1760, No. 162 (Terw. 232, No. 159) (14 florins, Metayer).

60. **View of Dordrecht from across the River.**—With boats. True to nature.
17½ inches by 26½ inches.

Sale.—Amsterdam, November 25, 1761, No. 13 (23 florins, Boomheuvel).

60*a*. **View of Dordrecht.**

Sale.—Dirk Kindt, and others, The Hague, September 27, 1762, No. 185 (4 florins 5, Furet).

61. **View of Dordrecht from across the River.**
Canvas, 40½ inches by 76 inches.

Sale.—J. B. Kranth, and others, The Hague, October 7, 1771, No. 223 (45 florins, Uiterlimmingen).

62. **A placid River with Dordrecht in the Distance.**—On the water are various boats with figures. In front are rowing-boats, fully manned.
Panel, 28½ inches by 43 inches.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 48.

62*a*. **View of Dordrecht.**

Sale.—The widow of P. Ploos van Amstel, and others, The Hague, May 4, 1778, No. 42 (5 florins 10, Carré).

62*b*. **View of Dordrecht.**

Sale.—Bertels, Brussels, January 20, 1779, No. 53 (122 francs).

63. **A River scene with Dordrecht on the Horizon.**—On a dyke to the left stands a tall stone building with dove-cots. In front of it boats lie on the placid water. Beyond, along the Kinderdijk, lie sailing vessels and fishing-boats. Light and masterly in style.
Panel, 20½ inches by 30 inches.

Sale.—V——, Amsterdam, May 19, 1779, No. 69 (40 florins, Jan Wubbels).

64. **View of Dordrecht from across the Merwede.**—With the Groote Hoofd. Many boats with figures on the water.

Panel, 20 inches by 26 inches.

Sale.—W. Cloens, Dordrecht, April 19, 1780, No. 23.

65. **View of Dordrecht.**
Canvas, 39½ inches by 53 inches.

Sale.—W. Coole, Rotterdam, August 6, 1782, No. 28.

66. **View of Dordrecht.**—In front is a boat with three figures. Beside an erection built of piles are two persons, seated and standing. There are ships and boats. On a piece of land there are some cows. [Pendant to 1069*b*.]

Panel, 16 inches by 21½ inches.

Sale.—J. Maul, and others, Leyden, September 28, 1782, No. 29 (100 florins, with pendant, Coclers).

67. **Winter scene on the Merwede with a View of Dordrecht.**—The town is in the distance. To the right is a village. On the ice near it are many skaters and wayfarers with sledges. One of the master's best and most careful pictures.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 152 (44 florins, Ten Kate).

67*a*. **View of Dordrecht.**—Perhaps the most important of the master's known works.

Sale.—Bryan, London, May 27, 1798, No. 5 (£15 : 15s.); *see* Buchanan, *Memoirs of Painting*, i. 280.

67*b*. **View of Dordrecht.**—On the river are many boats. One of the richest in colour of the master's works.

Sale.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 69 (4 florins, Van Yperen).

68. **View of Dordrecht from across the River.**—On the water are many boats. In front is a laden ferry-boat.

Dated 1653; canvas, 45 inches by 64 inches.

Sales.—J. L. H. van Wassenaar van Ruyven, and others, The Hague, May 21, 1790, No. 47 (54 florins, Perkois).
Blanken, The Hague, June 4, 1800, No. 181 (6 florins 5, Van Giese).

69. **View of Dordrecht from across the River.**—On the water are many sailing-vessels and other craft. On the bank in front cows stand or lie near a fishing-boat which is landing her catch. Attractive and artistic.

Canvas, 37½ inches by 56 inches.

Sales.—L. Bouman, and others, Leyden, August 24, 1802, No. 53 (99 florins).
A. Delfos, and others, The Hague, June 10, 1807, No. 21.

70. **Sports on the Ice on the Merwede with Dordrecht in the Distance.**—At the side is the village of Papendrecht. On the ice are numerous skaters, wayfarers, and horsed sleighs.

Panel, 14½ inches by 23½ inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 33 (75 florins, Van der Werff).

71. **View of Dordrecht.**—With many boats and figures.
Canvas, 15 inches by 22½ inches.

Sale.—Amsterdam, October 16, 1815, No. 33 (8 florins 15, Pakker).

72. **View of Dordrecht.**—With the Merwede. On the water are several sailing-vessels and fishermen in boats.
Panel, 14½ inches by 23½ inches.

Sale.—H. van der Werf, Rotterdam, April 19, 1816, No. 9 (80 florins, Van Leen).

73. **View of Dordrecht.**—From the north. On the water are sailing craft and rowing-boats.
Panel, 23½ inches by 31 inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 56 (26 florins).

74. **View of Dordrecht from across the River.**—On the water are a sailing-vessel and other craft. In the distance is the town. One of the master's best pictures.
Panel, 14 inches by 19½ inches.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 50.
Amsterdam, April 9, 1818, No. 19.

75. **View across the River near Dordrecht.**—On the water are large and small craft. Spirited, and handled like a drawing.
Canvas, 27½ inches by 38½ inches.

Sale.—S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 57.

76. **View of Dordrecht from across the River.**—On the water are ships and fishing-boats. Along the right bank is a dyke with piles. Fishermen unload a boat. Beyond are another boat, a beacon, a windmill, and a village. The town is in the distance. [Pendant to 253.]
Panel, 15½ inches by 24 inches.

Sale.—Danoot, Brussels, December 22, 1828, No. 31 (1700 florins, with pendant, Bouillet).

77. **View of Dordrecht from across the River.**—Passengers cross the river in large and small boats. The dykes follow the right bank along its whole length and are lined with trees and cottages, near which are peasants at work. In the middle distance are a village and a windmill. On the horizon is the town.
Panel, 29 inches by 42 inches.

Sale.—Danoot, Brussels, December 22, 1828, No. 32 (110 florins, Evenepoel).

78. **View of Dordrecht.**
Panel, 34 inches by 60 inches.

Sale.—F. M. Netscher, Rotterdam, April 8, 1829, No. 65 (36 florins, Lamme).

79. **View of Dordrecht from across the River.**—With sailing vessels and other craft.

Panel, 19½ inches by 22½ inches.

Sale.—J. A. A. de Lelie, and others, Amsterdam, July 29, 1845, No. 74 (75 florins, De Lelie).

80. **View of Dordrecht from across the River.**—In a calm. Natural in tone.

Panel, 12 inches by 20 inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 54 (10 florins 10, Dreyer).

81. **On the Merwede near Dordrecht.**—With sailing-vessels and a boat with figures.

Panel, 15 inches by 21½ inches.

Sale.—The widow P. J. van Oosthuyse van Rijsenburg, born De Jongh, The Hague, October 18, 1847, No. 147.

81*a*. **View of the Groote Kerk of Dordrecht.**—Boats on the river.

Sale.—Duke of Buckingham, Stowe, August 15, 1848, No. 373 (£18 : 18s., Walesby).

82. **Winter scene with the Ruins of the Huis te Merwede near Dordrecht.**—On the broad expanse of the frozen river is a tent with food for the skaters. There are many sledges, decorated and laden with goods. In the distance are the town of Dordrecht and the river Kil. The picture is admirably painted and attractive in detail. Probably identical with 1178.

Signed in full; panel, 20 inches by 28 inches.

Exhibited in Brussels, 1882, No. 81.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 53 (245 florins, Van Leyden).

Van Leyden, Paris, September 10, 1804, No. 35 (142 francs, La Roche).

In the collection of Comte de l'Espine, Brussels, 1882.

83. **River scene in rough Weather with Dordrecht in the Distance.**—On the water are fishing-boats and other craft.

Panel, 16 inches by 12½ inches.

Sale.—D. M. Alewijn, Amsterdam, December 16, 1885, No. 138.

84. **View of Dordrecht from across the Kil.**—From the south-west. In the centre foreground is a ferry-boat with eight passengers; a man rows her to the left. On the left a sailing vessel with a boat in tow steers away to the right. Beyond on the extreme left are outlying portions of the flat shore and a beacon marking the point between the Kil and the Oude Maas. In the right middle distance is the town, dominated by the Groote Kerk. On a bastion projecting to the left stands a wind-mill. On the extreme right, beyond the town, is another mill. To the left of it, by the bank, is a sailing-vessel; others are in the distance. Cloudy sky. Judging from the reproduction, this was a genuine picture of the best quality.

Signed in front on the edge of the rowing-boat; panel, 16 inches by 24 inches.

Sale.—D—— de G——, Paris, June 8, 1896, No. 3.

85. **View of Dordrecht from across the Kil.**—From the south-west. In the left foreground is the point of land between the Kil and the Oude Maas; a sailing-vessel carrying many men passes by. A rowing-boat with about eight persons approaches her from the right. In the right foreground piles project from the water; a fishing-net is hung on them. To the right, on the farther bank, is the town with the Groote Kerk, the gate-towers, and windmills on the bastions. On the extreme right, outside the town, is another mill. On the water in front of the mills lie sailing-vessels. Others are in the left distance, where the river is lost on the horizon. Cloudy sky. [Pendant to 937.]

Signed on the sailing-vessel in the left foreground with the monogram and dated 1648; panel, 23 inches by 32½ inches.

Wrongly identified by Sedelmeyer, and by Frimmel in his *Lexicon of the Vienna Picture Galleries*, i. 149, with the picture in the sale: Sedelmeyer, Vienna, December 20, 1872, No. 106. From the catalogue entry, that picture could not have been identical with this. The size, date, and origin show that that picture was the pendant to this.

Etched by Brunet-Debaines.

Exhibited at Vienna, 1873, No. 73.

Sales.—J. M. Birkenstock, Vienna, March 1811, No. 297.

Madame A. Brentano, Frankfort-on-Main, April 4, 1870, No. 19 (505 florins, Sedelmeyer).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 39.

86. **VIEW OF THE GROOTE KERK OF DORDRECHT FROM THE SOUTH.**—The church rises in the middle distance above the water which ripples about the wall of the town. To the left is the harbour-gate with a cupola; in front lie several ships. On a bastion in the right foreground stands a windmill. Beneath it is an arched gateway; a man climbs the steps leading to the gate. In front lies a rowing-boat with a man. In the left foreground is a strip of the nearer bank, on which sit two anglers. To the left of them is a bush with dead branches. Light clouds in the sky.

Signed and dated 164–; panel, 19 inches by 25 inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 25 (7000 mark).

87. **On the River off Dordrecht.**—To the right are the houses of the town, dominated by the Groote Kerk. To the left is the river enlivened with boats. In front, fishermen in a boat put out their nets.

Signed; panel, 9½ inches by 14 inches.

Sale.—W. Sohn, and others, Aachen, March 25, 1908, No. 33.

88. **ON THE RIVER NEAR DORDRECHT.**—To the left are three fishermen in a boat; one of them hauls in a net. In the centre

is a sailing-vessel. In the distance is the town. Blue sky with clouds. [Pendant to 89.]

Signed on the boat to the left with the monogram.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 13.
In the collection of Mrs. Joseph, London; sold as a whole in 1911.

89. **ON THE RIVER NEAR DORDRECHT.**—The same motive as in 88, but seen in reverse. [Pendant to 88.]

Signed on a boat to the left with the monogram.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 14.
In the collection of Mrs. Joseph, London; sold as a whole in 1911.

90. **Landscape near Dordrecht.**—With boats and figures.
Panel, 11 inches by 14 inches.

Sale.—Sir Henry Layard, and others, London, May 15, 1913, No. 116.

91. **View of Dordrecht.**—With boats, figures, and cattle.
Panel, 21 inches by 36½ inches.

Sale.—Mrs. William Hoey Gatliff, and others, London, July 14, 1913, No. 7.

92. **View of Dordrecht.**—Several sailing-vessels on the broad river.

Panel, 8 inches by 12 inches.

Sale.—Grimaldi, Berlin, October 14, 1913, No. 260.

93. **VIEW OF DORDRECHT FROM ACROSS THE OUDE MAAS.**—From the south-west, in stormy weather. On the water, broken into short waves, in the right foreground, is a ferry-boat carrying ten persons; two men row her to the left. Farther back on the left a fishing-boat with sails taut moves away to the right. In the distance are other sailing-vessels. In the right middle distance is the town, dominated by the Groote Kerk. In the distance to the left of the church a windmill stands on a projecting bastion. On the extreme right are three mills. In the distance to the left is the opposite shore. Grey, cloudy sky.

Signed with the monogram, and dated 1644; canvas, 41½ inches by 53½ inches.

A copy—on canvas, 40 inches by 52½ inches—was in the sale, Amsterdam, October 14, 1918, No. 29 (11,000 florins), and now belongs to an Amsterdam dealer.

Sales.—Baron van Pabst van Bingerden, The Hague, September 7, 1842, No. 15 (15 florins 25).
G. Rothan, Paris, May 29, 1890, No. 42 (2900 francs).
Marquis de X——, of the Château C——, Paris, March 31, 1914, No. 64.

94. **VIEW OF DORDRECHT FROM ACROSS THE MERWEDE.**—In front is the river, with scarcely ruffled surface. In the right foreground is the point of a tongue of land; a boat with four men comes alongside. To the left is a sailing-vessel; a rowing-boat with four men approaches her from the right. On the farther bank in the

right middle distance is the town, dominated by the Groote Kerk. To the left of this, on the bastions gradually receding into the picture, stand a large house, a tower, and a windmill. To the right, in front of the church, is another windmill. In the distance to the left, on the farther bank, are farms and a windmill amid trees.

Signed to the right on the edge of the approaching boat with the monogram, and dated 1652; panel, 10 inches by 15½ inches.

Exhibited in the Royal Gallery, The Hague, 1912.

Sale.—Paul Delaroff of Petrograd, Paris, April 23, 1914, No. 128.

95. **View of Dordrecht from across the Kil.**—From the south-west. In the centre foreground is the point of land between the Kil and the Oude Maas; on it are some fish-baskets and rammed piles. To the right is a rowing-boat with three fishermen, two of whom put out a net. To the left, farther back, is a fully manned sailing-vessel with a boat in tow; with her sail full of wind she steers away to the right. A rowing-boat with five men approaches her from the right. On the farther bank in the middle distance is the town with the dominant Groote Kerk, the walls, and the windmills on the bastions. On the extreme right, beyond the town, is a large windmill. To the left of it, and close to the bank, is a sailing-vessel. Cloudy sky.

Signed and dated 1645; panel, 26 inches by 38½ inches.

In the collection of Charles Butler, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the First Hundred Paintings," 1894, No. 13.

In the collection of Lord St. Leonards.

Sale.—S. E. Kennedy, London, July 6, 1917, No. 13.

96. VIEW OF DORDRECHT FROM ACROSS THE KIL.—From the south-west. In the right foreground is the point of land between the Kil and the Oude Maas; the ground is flooded and sparsely overgrown with reeds, while to the right is a leafless tree. At the left end of the land is a boat with two fishermen. The water is broken into small waves. On the extreme left a sailing-vessel, fully manned, steers away to the right. There are other craft in the middle distance and beyond to the left. On the farther bank lies the town with the Groote Kerk on the left and a large windmill on the right. In the distance on the extreme right are some smaller windmills. Cloudy sky. Grisaille. [Pendant to 775.]

Signed with the monogram, and dated 1651; paper on panel, 10½ inches by 16 inches.

Sales.—H. J. Pfungst, London, June 15, 1917, No. 144.
L. Nardus, and others, Amsterdam, November 27, 1917, No. 49 (4400 florins, with pendant).

97. VIEW OF DORDRECHT FROM ACROSS THE KIL.—From the south-west. In the left foreground a fully manned boat with taut sail steers away to the right. On the rough water to the right is a rowing-boat with five persons. In the middle distance, on the extreme left, is another sailing-vessel; there are others in the distance. In the

right foreground is a drifting cask. On the horizon to the right is the town with the dominant Groote Kerk and windmills. Cloudy sky.

Signed on the rowing-boat with the monogram, and dated 1643; panel, 20 inches by 31½ inches.

Exhibited at Berlin, 1915, No. 51.
In the Hölscher collection, Mülheim.
Sale.—J. Stumpf, Berlin —— 1908 catalogue, p. 33 ——, May 7, 1918, No. 94 (21,500 mark).

Dordrecht?—For pictures the subjects of which are ambiguously indicated see below among the river scenes and winter scenes: 309, 661, 790, 911.

98. **View of Dunkirk from the Sea.**—Masterly and true to nature. Panel, 17½ inches by 27½ inches.

Sale.—Amsterdam, September 19, 1798, No. 41 (13 florins, Mensart).

99. **ON THE SHORE NEAR EGMOND.**—Near the first dune is the massive church-tower. In the left foreground a peasant and a woman stand out dark against the bright sand. Against the dune to the right are five persons. In the distance are fishermen and boats. Grey sky. The prevailing tone is a greyish brown.

Signed to the left at foot with the monogram; panel, 5½ inches by 7½ inches.

Exhibited at The Hague, 1917, No. 19.
In the possession of J. Goudstikker, Amsterdam, 1915.
In the collection of T. R. Haasmann, The Hague.

100. **ON THE SHORE NEAR EGMOND.**—To the left rise the dunes, along which a path winds away upward. In the immediate foreground to the left sit a peasant and a woman. Beyond, where the path bends, a man, a woman, and a boy stand in front of a wooden table. Above the dune rises the massive tower of the church at Egmond. To the right of it are two horsemen and a group of fishermen. In the right middle distance is the flat sand, with a view of the calm sea. On the shore are numerous figures, carts and horses, and horsemen. On the extreme right two sailing-boats lie on the shore. At the foot of the dune is a little cottage; in front of it are two men, a woman, and a boy. Great clouds in the sky. Probably identical with 251. Apparently a replica of 1118.

Signed in full to the right at foot, and dated 1646; panel, 18 inches by 26 inches.

Sale.—Amsterdam, September 13, 1797, No. 29 (61 florins, Coclers).
In the collection of A. de Ridder, Cronberg, near Frankfort.
In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 23.
In the possession of D. Heinemann, Munich, 1917.

101. **ON THE SHORE AT EGMOND.**—With the dunes. Fishermen load or unload their boats. In the left foreground two men are conversing. To the right are two fishermen, one with a large fish in his arms, the other with an empty basket on his back; they go to the

right where sailors and fishermen stand on a bank. On the dunes, farther away, stands the village. The church has a massive tower; the choir is roofless. Brown in tone.

Signed in the right centre with the monogram, and dated 1645; panel, 21½ inches by 28½ inches.

In the Hermitage, Petrograd, 1901 catalogue, No. 1127.

102. VIEW OF THE RHINE AND THE ELTERBERG.—In the centre of the river is a ferry-boat carrying a coach and pair and some passengers. In the right foreground are cows, some of them lying down. In the left background are boats at a landing-place. On the farther bank are Nieder- and Hoch-Elten. A good picture, brown in tone.

Signed on the left at foot with the monogram, and dated 1652; 14 inches by 22½ inches.

In the Châteauroux Museum, 1874 catalogue, No. 35.

103. VIEW ACROSS THE RHINE TO THE ELTERBERG.—In front is the nearer shore with a landing-place. A ferry-boat, half cut off by the frame, approaches from the left; she carries three mounted men and a cart with two horses. In the right foreground are four cows, two of them lying down. The placid river flows at an angle right across the picture. On it are a rowing-boat with five persons and two sailing-vessels. On the farther bank to the left is a village with a church and a windmill. In the centre is the Elterberg, overgrown with trees, amid which are the roofs and tower of the abbey. To the right is a view of the distant plain. Light clouds in the sky.

Panel, 13 inches by 16 inches.

Exhibited at Rotterdam, 1899, No. 9; at the Rijksmuseum, Amsterdam, 1911 catalogue, No. 993*a*.

Sale.—C. Hoogendijk, Amsterdam, May 14, 1912, No. 24 (3500 florins).

104. VIEW OF EMMERICH FROM ACROSS THE RHINE.—In the left foreground is a strip of the nearer bank. In the centre sits an angler: behind him stands a man. To the right of him is a ferry-boat carrying three cows, four peasants, and the ferryman. On the placid stream in the left middle distance is another ferry-boat with six passengers; to the right is a sailing-vessel. On the farther bank, which recedes from the left into the distance, is the town; churches and towers overtop the roofs. From left to right one sees a gate-tower, two chapels with belfries, the main church which has a massive steeple but no choir, and to the right, farther back, the slender spire of another church. To the right of this, near the shore, lie sailing-vessels. To the right is a vista along the river. Great clouds in the sky.

Signed with the monogram, and dated 1648; panel, 20½ inches by 25½ inches.

Sale.—Baroness van Verschuer, born Van Riemsdijk, and others, Amsterdam, March 31, 1896 (Eltzbacher).

In the collection of G. Eltzbacher, Berlin.

In the collection of Friedrich Lachmann, Berlin.

105. **VIEW OF EMMERICH FROM ACROSS THE RHINE.**—In the right foreground is a strip of the nearer bank with six cows—four of them lying down—and two herdsmen. A great ferry-boat approaches; she carries two carts, each with two horses, and several passengers. To the left is a rowing-boat with three persons. On the farther bank to the left is the town; above the houses rises a church with a low tower and no choir, and another church with a tall and slender steeple. There are other smaller towers. In front of the town numerous sailing vessels lie at anchor. On the placid water in the middle distance are another ferry-boat and a sailing-vessel. Others are in the distance, where may be seen on the extreme right a point of land with houses.

Signed in full on the edge of the ferry-boat in front, and dated 1645; panel, 26 inches by 37½ inches.

Mentioned by Waagen, ii. 167.

Exhibited at the British Institution, London, 1841, No. 211.

In the collection of the Marquess of Westminster, London, 1820 catalogue, No. 112.

In the collection of the Duke of Westminster, Grosvenor House, London, 1888 catalogue, No. 15.

106. **View of Gouda.**—A ferry-boat, carrying a coach and passengers, crosses the river.

25½ inches by 38 inches.

Sale.—James Ansell, London, April 6, 1773, No. 34.

106*a*. **View of Gouda.**

Mentioned by Parthey, i. 507.

In the Lürmann collection, Bremen, 1863.

Guelders ? *See* 497.

107. **DUNES, WITH A VIEW OF THE HAGUE.**—The hexagonal tower of the church may be seen in the distance to the left. The view from the dunes extends over rolling country. In the right foreground are cottages amid bushes. In front is a field, with harvesters at work. In the distance to the right is a windmill.

Signed to the left at foot with the monogram (?), and dated 1642; panel, 8½ inches by 12 inches.

Exhibited in Berlin, 1883, No. 122.

In the Hoser collection, Berlin, 1883.

In the collection of James Simon, Berlin.

108. **View of the Hague from the West.**—In front is a road which curves round to the right towards the town. A train of state coaches comes along. The nearest is a coach and six with an outrider and footmen. To the left is a man with three dogs. Beside the road in the right foreground sit a beggar family. On a low bank to the left are three trees; in the shadow are two figures with a dog. In the middle distance is a flat field, in bright sunlight, with upstanding sheaves of corn. Beyond are dykes, on which stand five windmills. Among the buildings which overtop the houses in the town one may distinguish the dominant tower of the Groote Kerk with the disproportionately lofty roof of the

choir, to the right of it the tower of the Stadhuis, and still farther to the right the roof-line of the house of Huygens. Cloudy sky.

Signed; canvas, 40½ inches by 52½ inches.

Etched by G. Greux.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Pictures," 1898, No. 35.

In the collection of Madame C. Delbecque, Brussels.

109. **VIEW OF THE HAGUE.**—From the south. The canal leading to the town, the so-called Delftsche Vaart, flows at an angle from the left foreground across the left half of the picture. It is alive with boats. On each side of the canal runs a road. On the farther bank to the left is a windmill. From the distance comes a state coach and six, escorted by horsemen. On the nearer bank are wayfarers and two fishermen who draw in a net. In the middle distance are windmills. To the right is meadow land, intersected by parallel ditches. On the nearest strip, which lies in shadow, are eight cows—two of whom are being milked—and two horses. On the second strip, which is in full sunlight, and on the more distant strips the hay is being harvested. The haymakers are seen amid the haycocks. In front a waggon is being loaded. To the right of it a group of peasants rest in the shade of a stack. In the distance is the town with its countless gables. These are dominated, from left to right, by the Groote Kerk with its high tower and unduly high choir, by the slender tower of the Town Hall, the flat tower and various roofs of the Binnenhof—amid which the Ridderzaal is prominent—with the Mauritshuis and the buildings on the Plein. In the distance to the left are several windmills. Cloudy sky. The catalogue describes the picture as being much repainted. This is not the case; the picture is, indeed, completely intact.

Signed on a boat with the monogram; canvas, 68 inches by 175 inches.

Painted for the magistrates of The Hague; the painter received on August 7, 1651, 650 florins.

In the Burgomaster's room at the Town Hall, The Hague, 1653; in another room in 1730.

In the Communal Museum, The Hague, 1904 catalogue, No. 106.

110. **VIEW OF THE HAGUE.**—From the south. A canal flows from the left foreground into the right distance; it is alive with boats. On the left is a barge with a deck-cabin. On the right a ferry-boat with eight passengers approaches the bank, where a man and his wife stand waiting. Farther away are several boats. On the reedy bank in front are eight cows, four of whom are lying down. On the farther bank in the left centre is a large windmill; in the distance to the right stands another. On the horizon is the town. From left to right one sees the Groote Kerk with its high tower and abnormally high choir, the tower of the Town Hall, the Nieuwe Kerk, the tower of the Binnenhof, and the roof of the Ridderzaal. Great clouds in the sky.

Signed with the monogram, and dated 1653; panel, 18 inches by 23 inches.

Sales.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 219 (14 florins, Teissier).
J. J. van Alen, and others, Amsterdam, November 10, 1910, No. 45 (5000 florins).
In the collection of J. M. D., Count van Lynden, Lisse.

111. **SPORTS ON THE ICE OUTSIDE THE HAGUE.**—The towers of the town are seen in the distance. One may distinguish the Groote Kerk, and to the right of it the tower of the Town Hall, the Binnenhof, and some windmills. To the right a point of land projects into the broad sheet of ice. On the land and on the ice are groups of skaters, golfers, wayfarers, and sledges. On the right a horseman and a horsed sleigh with two women in it cross the point of land; the driver, whip in hand, walks beside the sleigh. Farther away are figures in front of a tent. To the left, two men in a boat, which is frozen in, converse with two men standing on the bank.

Traces of a signature are on the boat in the left foreground, with the date 1645; panel, 21 inches by 28 inches.

Sale.—Hendrick Verschuuring, The Hague, September 17, 1770, No. 65.
Acquired by the Empress Catherine II., before 1796.
In the Hermitage, Petrograd, 1901 catalogue, No. 1129.

112. **SPORTS ON THE ICE NEAR THE HAGUE.**—The towers of The Hague stand out against the horizon to the right. To the left of them is a small windmill. In the left foreground is a tent with a Dutch flag. Behind it is a smaller tent, from which smoke rises. On the ice are many skaters and other figures, with sledges drawn by men or horses.

Panel, 17 inches by 24½ inches.

In the collection of H. J. Pfungst, London.
In the collection of M. van Gelder, Ucclé, Brussels.

113. **SPORTS ON THE ICE ON THE MEADOWS OUTSIDE THE HAGUE.**—Many figures.

22 inches by 32½ inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 125 (20 florins 5, Roewalt).

114. **River Scene with View of the Hague.**—With boats and cows.

Panel, 10 inches by 13½ inches.

Sale.—C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 3 (23 florins).

115. **View of the Hague.**—With a canal, on which are a sailing barge and other boats. In front are figures and cattle.

Panel, 15½ inches by 19½ inches.

Sale.—Amsterdam, July 10, 1805, No. 63 (60 florins, Roos).

116. **Landscape with a Distant View of the Hague.**—Bright in colour.

Panel, 16 inches by 24 inches.

Sale.—Utrecht, April 22, 1811, No. 28.

117. **River Scene with a View of the Hague.**—On the water are various boats. At one side is a windmill. The town is in the distance. [Pendant to 157.]

Panel, 13 inches by 17½ inches.

Sales.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 75 (150 florins, with pendant, Rijsschaert of Ghent).

E. A. J. van den Meersche, Ghent, July 4, 1791, No. 31 (£23, with pendant, Count van Lichtervelde).

H. Muilman, Amsterdam, April 12, 1813, No. 51 (30 florins, with pendant, Nieuhoff).

118. **LANDSCAPE WITH A DISTANT VIEW OF THE HAGUE.**—From the west. A road leads from the right foreground into the left distance. At a bend in the road, in the middle distance, a coach and four approaches, preceded and followed by a horseman. From the right comes a sportsman, carrying some hares on a long pole over his shoulder. A dog runs in front; a boy follows him. In the centre foreground a man sits by the roadside. On the left, farther back, a group of peasants stand conversing in front of a lattice-gate. Amid the trees behind the fence is the roof of a cottage. On the extreme right of the middle distance there is another clump of trees. In the distance is the town, dominated by the massive tower of the Groote Kerk. On the horizon, to right and left, are windmills. Light clouds in the sky.

Signed in full to the left at foot, and dated 1642; canvas, 37 inches by 50½ inches.

Sale.—Brenken, and others, Cologne, April 1, 1886, No. 43 (1450 mark).

119. **VIEW OF THE HAGUE.**—From the neighbourhood of Loosduinen.

Signed with the monogram; panel, 8 inches by 10 inches.

Sale.—R. Sequeira the younger, and others, Amsterdam, November 30, 1915, No. 2030 (800 florins).

The Hague ? *See* 705. Cf. 485.

120. **VIEW OF HAARLEM.**—With church-towers and windmills. In front is water, with a sailing-vessel, and a tongue of land on which are cows and figures. Painted in brown tones.

Signed on the boat with the monogram, and dated 1649; 19½ inches by 38½ inches.

In the collection of Frau Schoeller, Berlin.

120*a*. **OUTSIDE HAARLEM.**—From the north. In the right foreground five persons are grouped under two trees; a sportsman with a hare and two dogs is the chief figure. In the centre cows are grazing; two persons in a cart converse with a man and a boy. In the left middle distance lies the town with mills amidst the churches. On the river are boats.

Signed in full in the centre, and dated 1646; canvas, 64 inches by 105 inches.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 573.

121. **On the Spaarne before Haarlem.**—Boats sail past. Cows and herdsmen cross the river in a ferry-boat. One sees only the left bank with the town, which is reflected in the still water.

Dated 1644; panel, 24 inches by 38 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 344.

122. **View of Haarlem.**—In front are fishermen, sailing-vessels, and other craft.

Panel, 17½ inches by 28½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 155 (29 florins, Cardinaal).

123. **View of Haarlem from across the Haarlemer Meer.**—With the surrounding villages. On the rough water are sailing-vessels and fishing-boats. Masterly and true to nature.

Panel, 15½ inches by 23½ inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 135 (15 florins, Wubbels).

124. **View of the Spaarnewouder (Amsterdam) Gate at Haarlem.**

Panel, 16½ inches by 23½ inches.

Sale.—Amsterdam, July 13, 1812, No. 43.

125. **View of Haarlem from the Amsterdam Canal.**—With good accessories; truthful in colour.

Panel, 15 inches by 19 inches.

Sale.—W. J. Schellinck, and others, Rotterdam, April 24, 1834, No. 19 (68 florins 10, Van der Blyck).

126. **Landscape near Haarlem.**—To the left, in front of a church, men are playing skittles. The town is in the right middle distance.

Signed; panel, 15½ inches by 21½ inches.

Engraved with the inscription " Buyten Haarlem " (" Outside Haarlem ").
In the Desnoyers collection.
Sale.—Vienna, November 9, 1875, No. 120.

127. **RIVER SCENE WITH A VIEW OF HAARLEM.**—On the placid water, to the left, two men row a ferry-boat forward; she carries passengers and cows. In the right foreground is a reedy point of land: a man stands bending over a fish-basket; a sailing-boat comes alongside. In the centre is a vista of the river where it narrows; in the distance are sailing-vessels. On both sides is flat land. To the right are a beacon, the church of St. Bavo at Haarlem on the horizon, a windmill, and, on the extreme right, a village church-tower. The sky with light clouds fills about four-fifths of the picture.

Signed with the monogram, and dated 1650; panel, 14 inches by 24 inches.

Sale.—H. T. Höch, Munich, September 19, 1892, No. 75 (4100 marks).

128. **VIEW OF HAARLEM WITH THE AMSTERDAM GATE.**—The gate is in the left foreground. With part of the town wall and two towers, it is reflected in the moat. On the water is a sailing-boat with fishermen busy with their nets. White clouds in the sky.

Panel, 24 inches by 35½ inches.

Sales.—J. J. Korthals, Amsterdam, November 19, 1895, No. 138.
Allershoff, and others, Rotterdam, April 13, 1896, No. 14.

129. **A FLAT LANDSCAPE WITH A VIEW OF HAARLEM.**—On a sandy mound to the left is a beacon, with several figures, including a horseman who is coursing his dogs. To the right is a view over the green plain. In the distance is the silhouette of Haarlem. By the road in front are peasants. Great white clouds in the sky.

Signed in full and dated 1645; panel, 19 inches by 33½ inches.

Exhibited at Berlin, 1883, No. 29; at Amsterdam, 1903, No. 35.
In the collection of Emil Philipp Meyer, Berlin, 1883.
In the possession of Fred. Muller & Co., Amsterdam, 1903.
Sale.—C. de Biljoen, and others, Amsterdam, May 17, 1904, No. 715.

130. **ON THE SPAARNE NEAR HAARLEM.**—On the water are boats. On the bank are cottages, windmills, and lime-kilns. In the distance is the church of St. Bavo at Haarlem; its outlines stand out against the bright evening sky. Dark clouds in the sky.

Signed on a boat with the monogram, and dated 1646; panel, 15 inches by 20½ inches.

Exhibited at Amsterdam, 1903, No. 40.
In the collection of the late Sir Hugh P. Lane, London, 1903.

131. **River Scene with a Distant View of Haarlem.**—With fishermen. [Pendant to 761.]

Signed on a boat with the monogram, and dated 1643; 20 inches by 30 inches.

Sale.—Maurice Lyons, London, July 8, 1912, No. 8.

132. **BOATS ON THE SPAARNE OFF HAARLEM.**—In the left foreground are flat projecting parts of the nearer bank. To the right, farther away, a large and fully manned sailing-vessel, with a boat in tow, steers away to the left. A rowing-boat approaches from the same direction; in her bows a man with a boat-hook stands ready to hold on to the larger vessel. In the distance are other sailing craft. On the horizon to the left is the church of St. Bavo, Haarlem. Cloudy sky.

Signed with the monogram; panel, 5 inches by 5½ inches.

Sales.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 18 (500 francs).
R. Peltzer of Cologne, and others, Amsterdam, May 26, 1914, No. 313 (2025 florins).

133. **View of Heemstede across the Haarlemer Meer.**—With many boats and figures.

37 inches by 44 inches.

Sale.—Amsterdam, December 16, 1805, No. 24.

134. **View of the Haarlemer Meer.**—The original is lost. Cf. 1088, 1093.

Engraved by Huquier.

Haarlem? For pictures the subjects of which are ambiguously indicated, see below among the landscapes with and without water-courses. Cf. 1028, 1045, 1064, 1095, 1169.

135. **SKATERS ON A BROAD SHEET OF ICE OUTSIDE 'S HERTOGENBOSCH.**—On each side of the foreground is a projecting piece of land. To the left a man and his wife stand watching. To the right of them, on the ice, two horsed sleighs have met and halted; the passengers converse. Farther to the right are skaters. A boy has fallen and his hat rolls away; near him stands a boy with a puppy. To the right are two hand-sledges and three golfers. On the dyke behind them is a little watch-house. Numerous small figures are scattered over the ice in the distance. On the horizon is the farther bank with the town, seen from the north and dominated by the great cathedral. Big clouds in the sky. [Possibly identical with 1174*h*.]

Signed in full on the left at foot, and dated 1646; panel, 18 inches by 30½ inches.

In the collection of Prince V. Demidoff, San Donato, Florence.

Sale.—P. Crabbe, Paris, June 12, 1890, No. 33 (9000 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," Paris, 1898, No. 38.

In the collection of Prince Liechtenstein, Vienna.

136. **View of Katwijk aan Zee.**—With numerous figures.

53 inches by 87 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 95 (70 florins, Uiterlimmingen).

137. **VIEW OF KLEVE.**—On a high bank across the Rhine. The nearer bank fills the foreground. By the water's edge are five cows, two of them lying down. To the left are three persons, two of them seated on the ground, with a little dog. On the water in the centre is a ferry-boat. Above it on a steep scarp rises the castle, surmounted by a tower and surrounded by bushes. On the extreme right is a church with two front towers and a belfry. To the left and nearer the shore one sees roofs and a steeple amid the trees. On the extreme left is a rowing-boat: the placid river loses itself in the distance. Cf. 880.

Signed in the centre and dated 1640; panel, 19½ inches by 30 inches.

In the collection of Jules Porgès, Paris.

Sale.—Vicomte J. de la L——, and others, Brussels, July 3, 1919, No. 90.

Lek? Cf. 868*b*.

138. **VIEW OF LEYDEN**—From the north-east. In the left foreground, on the Zijl which winds away into the distance, is a rowing-boat with three men. Two of them put out a net; the third is busy with a fish-basket. On the right a dark sailing-vessel with six persons on board steers away to the right. Beyond, in the left middle

distance, is another sailing-vessel; her bows point towards the left foreground. On a point of land to the left of her cows are grazing; three of them stand in the water. In the distance is the town. From left to right one distinguishes the Hoogelandsche Kerk, the tower of the Town Hall, St. Pieterskerk, and the dome of the Marekerk. Between them are the windmills standing on the walls. On the extreme right, beyond the town, are three other mills. Cloudy sky.

Signed in the left foreground on the boat with the monogram, and dated 1648; panel, 27 inches by 39 inches.

Exhibited at the Royal Academy Winter Exhibition, 1910, No. 91; at Amsterdam, 1918, No. 23.

Sale.—Lord Huntingfield, London, June 25, 1915, No. 85.

In the possession of J. Goudstikker, Amsterdam, 1918.

139. **BOATS ON A PLACID INLAND WATER WITH LEYDEN ON THE HORIZON.**—Seen from the north. To the left is a large sailing-vessel; her dark sail, seen broadside on, is reflected in the water. On the right a point of land projects to the left; cows are grazing on it, and at the point is a beacon. In front of it to the right is a rowing-boat with three men, one of whom pushes off with a pole. To the left, and farther away, is a boat with two men. The horizon is flat; the sky is high with large bright clouds.

Signed on the rowing-boat in the right foreground with the monogram, and dated 1655; panel, 14½ inches by 20 inches.

Exhibited in Berlin, 1914, No. 44.

Sale.—Paris, April 18, 1913, No. 31 (Sedelmeyer for Pannwitz).

In the collection of W. von Pannwitz, Berlin.

140. **VIEW OF LEYDEN.**—From the north. In the left foreground, on the bank of a canal flowing into the distance, are seven cows, some of them standing in shallow water. In front is a large sailing-vessel, with a rowing-boat near by. On the left, and farther away, is a windmill. On the water are other sailing-vessels. In the distance is the town. One may distinguish, from left to right, the Hoogelandsche Kerk, a sailing-vessel, the tower of the Town Hall, another sailing-vessel, the St. Pieterskerk, the Marekerk, a little tower, and a windmill. In the centre is a beacon.

Signed on the bowsprit of the large sailing-vessel with the monogram, and dated 1651; panel, a small picture.

In the collection of Sir Audley Neeld, Grittleton House.

141. **Boats on the Mare off Leyden.**—In the centre foreground is a large sailing-vessel, with a boat in tow, carrying fourteen persons. Her sail is slack: she moves away to the left. From the left a boat with a single rower approaches her; in the boat are a lady and two men, one of them standing up. In the immediate left foreground four piles connected by a cross-piece project from the water. To the right, farther back, beside the opposite bank, lies a boat with sails half lowered; two men are busy with fish-baskets. By the bank to left and right are two boats, each with a single rower. In the water are four fish-baskets. In the

middle distance to the left is a windmill. On the horizon is the silhouette of part of Leyden. One sees the St. Pieterskerk—cut off by the frame—and the dome of the Marekerk. To the right is a view of pastures with cows and two windmills. Cloudy sky. The picture gives only half of a view of Leyden. Perhaps a portion on the left side was cut off, or the picture may be a partial copy of another view of Leyden.

Signed "I V G"; panel, 23½ inches by 35 inches.

In the possession of a Brussels dealer, who sold it in 1902 to Copenhagen.
In the Copenhagen Museum, 1904 catalogue, No. 120*a*.

142. VIEW OF LEYDEN.—Seen from the north. In the left foreground on the bank of the Mare, which flows from the right foreground into the left distance, are six cows; two of them stand in shallow water. To the right of them is a rowing-boat with four persons and a dog barking in the bows. On the right a fully manned sailing-vessel steers away to the left. A boat with two fishermen approaches her from the right. In the immediate foreground to the right four ducks are swimming near a drifting cask. Cattle graze on both banks far into the distance. On the horizon to the left is the town. One may distinguish, from left to right, the Hoogelandsche Kerk, the tower of the Town Hall, the St. Pieterskerk, and the dome of the Marekerk. Between them are the windmills standing on the walls. To the right, outside the town, are two other windmills. Cloudy sky. Possibly identical with 147*a*.

Signed in the centre at foot with the monogram, and dated 1650; panel, 26½ inches by 39 inches.

Exhibited at Amsterdam, 1903, No. 44; at Leyden, 1906, No. 19.
Sale.—Paris, June 4, 1891, No. 17—as a view of Haarlem.
In the collection of the Comtesse Béarn, Paris.
In the possession of F. Kleinberger, Paris; sold in 1903 to Leyden.
In the Leyden Museum, 1918 catalogue, No. 78.

143. LANDSCAPE WITH A MOTIVE FROM LEYDEN.—The town lies in the left middle distance. A road curves to the left from the foreground towards the town gate. The walls are overtopped by a great church with a lofty transept and a much lower nave, and a low front tower—suggested by the Hoogelandsche Kerk at Leyden. In the right middle distance a river, enlivened with sails, flows away. On the nearer bank five cows are grazing. On a mound in the left foreground two men seated on the ground converse with a man who stands leaning on his stick. Sombre and fantastic clouds in the sky.

Signed on the left at foot with the monogram, and dated 1643; panel, 16 inches by 24 inches.

In the palace of the Prince-Bishop of Würzburg.
In the Aeltere Pinakothek, Munich, 1914 catalogue, No. 537.

144. **Landscape with a Distant View of Leyden.**—In front is a dog.

Panel, 32 inches by 42½ inches.

Exhibited at the Hague, 1881, No. 40.
In the collection of Count van Limburg Styrum, Warmond, near Leyden.

144*a*. **Leyden.**

In the collection of Willem Allertsz. Entgens, Leyden; valued in his effects on January 22, 1659, at 24 florins by Jan Looten and G. van den Eeckhout, according to a notarial protocol by J. d' Amour, Leyden—noted by A. Bredius.

144*b*. **View of Leyden.**

Sale.—Theodoor Wilkens, Amsterdam, June 17, 1749, No. 102 (9 florins).

145. **Landscape near Leyden.**—A ferry-boat is crossing.
15½ inches by 19½ inches.

Sale.—Amsterdam, November 25, 1761, No. 89 (11 florins).

146. **View of Leyden.**—From Zweyland, to the north of the town. On the canal are boats with fishermen. On the shore are cattle, some of them lying down. True to nature and well preserved.
Canvas, 34 inches by 60½ inches.

Sales.—J. Palthe, Leyden, March 20, 1770, No. 82 (82 florins, Van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 92 (52 florins, Pothoven).
F. W. Greebe, Amsterdam, December 8, 1788, No. 50 (8 florins, Fouquet).

147. [Identical with 146.]

147*a*. **View of Leyden.**—Land and water, with many sailing-vessels, fishing-boats, and other craft. On the shore in front are cattle, some lying down. In the distance is the town. Bright and true to nature. [Probably identical with 142 or 150.]
Panel, 26½ inches by 39½ inches.

Sales.—Amsterdam, July 11, 1798, No. 37.
H. G. Oosterdijk and H. van den Heuvel, Amsterdam, October 8, 1800, No. 37 (40 florins, Van der Vinne).

148. **On the Leyden Canal.**—In front is a clump of trees. By them runs a road; a horseman halts to speak to two peasants. A man seated by the roadside watches them. To the left is the canal; peasants with cattle on the bank are about to cross. In the distance is the town with its towers. To the right is a broad landscape with clumps of trees. Nearer the front is a woman milking a cow. Storm-clouds are coming up in the sky. Carefully painted in all details. The whole scene is enveloped in warm light. The picture has always been regarded as one of the masterpieces of Van Goyen.
Panel, 23½ inches by 33½ inches.

Sale.—Khalil Bey, Paris, January 16, 1868, No. 82.

149. **VIEW OF LEYDEN.**—Seen from the north. In the left foreground is a strip of pasture. Here are six cows on the bank of the Zijl, which flows away into the distance; four of the cows stand in the shallow water. In the right centre, farther back, a large and fully manned

sailing-vessel with Dutch colours at her masthead steers to the right. From that direction a rowing-boat with some fishermen comes towards her. In a side-canal which flows away to the left is a fisherman in a boat. Beyond him are a small windmill and cows grazing on the bank. On the water which widens as it recedes are several sailing-vessels. On the horizon is the town. One may distinguish, from left to right, the Hoogelandsche Kerk, the tower of the Town Hall, the St. Pieterskerk, and the dome of the Marekerk. Between them are the windmills standing on the wall. On the extreme right, outside the town, are three more windmills. Cloudy sky.

Signed with the monogram, and dated 1651; panel, 10 inches by 15½ inches.

Sale.—C. Hoogendijk, second part, and others, Amsterdam, April 28, 1908, No. 42 (2200 florins).

150. **VIEW OF LEYDEN.**—Seen from the north. From the right foreground the Zijl, enlivened with boats, flows away into the left distance. On the left bank cows are grazing. In the extreme left foreground is a boat full of men and women. On the right, farther back, a sailing-vessel with a large crew steers away to the left. From that direction a rowing-boat with five persons approaches her; a man stands in the bows with a boat-hook. On the right is a boat with two fishermen. Beyond, by the farther bank and in the distance, are more sailing-vessels. In the left middle distance is a small windmill. On the horizon is the town. One may distinguish the silhouettes of the Hoogelandsche Kerk, the tower of the Town Hall, the St. Pieterskerk, and the dome of the Marekerk. In the distance to the right are two windmills. Cloudy sky. Possibly identical with 147*a*.

Signed with the monogram, and dated 1653; panel, 26½ inches by 39 inches.

An old copy—panel, 26½ inches by 37½ inches—was in the collection of H. von der Mühll, Basel, and is now in the Basel Museum.

Sale.—Van Nesselrode, Amsterdam, April 27, 1909, No. 14 (7000 florins).

151. **VIEW OF LEYDEN.**—Seen from the north-west. In front the Mare winds away into the distance. By the left bank is a rowing-boat with three persons. On the shore to the left are three cows, a calf, and a horse grazing. By the right bank, farther back, lies a sailing-vessel with her sail half lowered. A rowing-boat with two men lies alongside. In the middle distance a vessel with a boat in tow moves away to the right; there is little wind in her sail. On both banks cows are grazing. To the left is a large windmill. In the distance is the town. One may distinguish, from left to right, the Hoogelandsche Kerk, the tower of the Town Hall, the dome of the Marekerk, and the St. Pieterskerk. Between them on the walls stand windmills. Cloudy sky.

Panel, 19½ inches by 38 inches.

In the possession of Steinmeyer & Sons, Paris, 1911.

152. **VIEW OF LEYDEN.**—On a canal in front are seven boats. In the right foreground fishermen in a boat haul in their nets. In the

left centre is another rowing-boat. To the left is a building—possibly the ruins of Teylingen. On the horizon is the town. One may distinguish, from left to right, the St. Pieterskerk, the tower of the Town Hall, the Hoogelandsche Kerk, and the Marekerk. Cloudy sky.

Signed to the right of the first rowing-boat with the monogram, and dated 1651; panel, 20 inches by 30 inches.

Sale.—C. Hoogendijk—second part—and others, Amsterdam, April 28, 1908, No. 199 (1650 florins, Mersch).

In the possession of C. Brunner, Paris, 1912.

153. VIEW OF LEYDEN.—In front, on a canal flowing into the distance, are sailing-vessels and rowing-boats, in all of which are men. To the left cows are watering. In the distance is the town with its churches and towers.

Signed with the monogram, and dated 1653; panel, 18 inches by 31½ inches.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 93 (50 florins, Fouquet).

C. T. D. Crews, London, July 1, 1915, No. 24 (£189, Colnaghi and Obach).

R. Sequeira, and others, Amsterdam, November 30, 1915, No. 2031 (5400 florins, Fred. Muller & Co.).

Leyden ? *See* 1098.

154. View of the Village of Leksmond.—With market-boats under sail or drifting. Bright and true to nature.

Panel, 37 inches by 42 inches.

Sale.—P. van den Bogaerde, Amsterdam, March 16, 1778, No. 27.

155. THE FORT OF LILLO ON THE SCHELDE.—On the left stands the fort, dominated by a massive round tower with a pointed roof. To the left is the gateway, surmounted by the shield bearing the double eagle. In front of the gate stand three figures. A road leads thence down to the river, where a large ferry-boat, carrying about seven persons and two cows, puts off from the shore. In the immediate foreground to the left, part of the bank lies in shadow; here two fishermen haul in a net. In the right foreground is a drifting cask.

Signed in full and dated 1643; panel, 24 inches by 29 inches.

In the Gotha Museum, 1890 catalogue, No. 236.

156. VIEW OF THE CASTLE OF LOEVESTEIN FROM ACROSS THE MAAS.—In dull weather. The castle stands on the right bank. To the left, on the river, which is covered with small crested waves, is a boat, flying Dutch colours, with a man in the bows. To the right of her are a drifting plank and a rowing-boat. Farther away are some sailing-vessels. On the left bank are a low and massive square tower and a windmill. Dark cloudy sky.

Signed on the drifting plank with the monogram; panel, 14 inches by 23 inches.

Exhibited at Rotterdam, 1915, No. 17; at The Hague, 1915, No. 16.
In the possession of Colnaghi and Obach, London.
In the possession of J. Goudstikker, Amsterdam, 1914.
In the collection of Smidt van Gelder, Nieuwersluis.
Sale.—Amsterdam, June 29, 1920, No. 59 (5100 florins).

157. **View of the Castle of Loevestein.**—On the bank of the Waal. On the water are sailing-vessels and other craft. [Pendant to 117.]
Panel, 13 inches by 18½ inches.

Sales.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 76 (150 florins, with pendant, Rijsschaert of Ghent).
E. A. J. van den Meersche, Ghent, July 4, 1791, No. 31 (£3, with pendant, Count van Lichtervelde).
H. Muilman, Amsterdam, April 12, 1813, No. 51 (30 florins, with pendant, Nieuhoff).

158. **View of the Castle of Loevestein.**—On the water are fishermen in boats. A fine distant view.
Panel, 27½ inches by 40 inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 64 (11 florins).

159. **View of the Castle of Loevestein from across the Waal.**—True to nature.
Panel, 15½ inches by 19 inches.

Sale.—F. G., Baron van Lynden van Hemmen, and others, Amsterdam, November 10, 1846, No. 130.

The Maas ? *See* 1105.

160. **VIEW OF THE HUIS TE MERWEDE FROM ACROSS THE MERWEDE.**—The castle stands to the right on the bank of the turbulent stream. On the water near it is a boat.

In the collection of S. de Jonge, Paris.

161. **The Ruins of the Huis te Merwede.**—With figures.
Canvas, 40 inches by 53 inches.

Sale.—Amsterdam, December 16, 1805, No. 25.

162. **View of the Ruins of the Huis te Merwede from across the Merwede.**—The ruins are in the middle distance. On the bank in front is another castle.
Signed; panel, 10½ inches by 14 inches.

Sale.—Richardt, Rotterdam, October 26, 1882, No. 18.

The Huis te Merwede.—*See* also 46, 56, 82.

Middleburg. *See* 202.

163. **River Scene near the Moerdijk.**—Rough water. A view of a town. True to nature.

Sale.—P. Barbiers, Amsterdam, January 16, 1781, No. 43 (1 florin, Royers).

163*a*. **View of the Moerdijk.**

Sale.—Marquis de St. Cloud, Paris, March 30, 1885 (2000 florins); *see* P. Eudel, *L'Hôtel Drouot en 1884–85*, p. 313.

164. **VIEW OF THE MOERDIJK.**—The Hollandsch Diep is covered with countless little waves. To the right is a fishing-boat with her sail full of wind; to the left is a rowing-boat. Other craft are in the distance. By a dyke to the right is a farm amid trees. Great grey clouds in the sky.

Signed to the left on the rowing-boat with the monogram; panel, 14 inches by 13 inches.

Sale.—E. Kums, Antwerp, May 17, 1898, No. 101 (2700 francs, the brothers Le Roy).

Moerdijk ? *See* 1050. Cf. also 1020, 1051.

165. **View of the Castle of Montfoort.**—A placid stream flows from the foreground into the left distance. On a bastion in the right foreground stands a windmill. In the left foreground is a strip of the left bank; beside it lies a rowing-boat with three persons. In front of it to the left are fish-baskets in the water. On the shore are a beacon and a heap of fish-boxes. In the middle distance stands the castle, with water round it. It has a square tower on the right; a wooden bridge leads from this to a smaller tower farther to the right. In the distance to the left are sailing-vessels and the bank with trees. Light clouds in the sky. [Possibly identical with 877.]

Signed on a boat to the left with the monogram, and dated 1648; panel, 25 inches by 38 inches.

Sales.—Arthur Campbell, London, April 23, 1904, No. 18.
E. Hölscher of Mülheim, Berlin, December 5, 1916, No. 31.

166. **On the Zuyder Zee off Muiderberg and the Castle of Muiden.**—In stormy weather. Broad in style.

Signed, and dated 1635; canvas, 43½ inches by 61 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1907, No. 9.

167. **Landscape near Noordwijk.**

Dated 1641; panel, 17½ inches by 26 inches.

Sale.—C. Groeninx van Zoelen, and others, Rotterdam, June 25, 1800, No. 32 (20 florins).

168. **VIEW OF NYMWEGEN FROM ACROSS THE WAAL.**—From the north. The placid stream flows from the front into the left distance. To the right, on the farther bank, stands the town with its surrounding walls, dominated by the square tower of the Valkhof. In front of this is the octagonal Carolingian chapel. Below, a bastion projects into the river; a small tower juts out from it. To the right is a town gate. By the bank in front are some sailing-vessels and rowing-boats. In the right foreground a rowing-boat with three men lies at the foot of a tower of the town wall, on top of which is a crane. To the

left is a large ferry-boat, carrying, besides the ferryman at the helm, a horseman and thirteen foot-passengers. On the river in the distance are sailing-vessels. Cloudy sky.

Signed in full to the left on the edge of the ferry-boat, and dated 1641; canvas, 36½ inches by 52 inches.

In the George collection at The Hague; sold with seven other pictures in 1805–6 for 300 florins to the Rijksmuseum. It did not, as the museum catalogue states, come from the sale: G. van der Pot, Rotterdam, June 6, 1808; *see* Moes and Van Biema, *De Nationale Konst-Galerij*, Amsterdam, 1909, p. 84.

In the Rijksmuseum, Amsterdam, 1918 catalogue, No. 991.

169. VIEW OF THE VALKHOF, NYMWEGEN.—Ruins overgrown with creepers. The castle stands out against a sky covered with light clouds. On the mirror-like surface of the silvery water is a rowing-boat; some men are disembarking. In front is a man at a well. To the left is a distant view, with trees and houses on the bank. [Possibly identical with 1005.]

Signed in full, and dated 1650; canvas, 38 inches by 42½ inches.

Exhibited at The Hague, 1915, No. 18.

In the possession of J. Goudstikker, Amsterdam, 1915.

170. VIEW OF NYMWEGEN FROM ACROSS THE WAAL.—From the north. The placid river flows from the right foreground into the left distance. To the right, on the farther bank, stands the town, surrounded by walls and dominated by the Valkhof with its square tower. In front of this to the right is the octagonal Carolingian chapel. Below is a bastion projecting into the river, with a small tower jutting out. At the foot of the bastion are three rowing-boats; a tent is spread over one of them. In the left foreground is a strip of the nearer bank. A large ferry-boat puts off: she carries a coach and four with the coachman on the box, a horseman, a peasant with a dung-fork, and other passengers. Beyond to the left is a rowing-boat with three fishermen, two of whom put out a net. A fourth man stands on the shore, bending over a bucket. On the river in the middle distance are two sailing-vessels; beyond them are others. Cloudy sky.

Signed in full to the left on the edge of the ferry-boat, and dated 1646; canvas, 42½ inches by 60 inches.

In the Aschaffenburg Museum, 1902 catalogue, No. 206.

171. VIEW OF NYMWEGEN FROM ACROSS THE WAAL.—From the north. The mirror-like stream flows away from the left foreground. To the right, on the farther bank, stands the town, flanked by two great bastions and dominated by the square tower of the Valkhof. To the right, in front of this, is the octagonal Carolingian chapel. In the left foreground is a strip of the nearer bank. On the extreme left two peasants with a basket sit on a mound; a third man with a burden on his back stands before them. A large ferry-boat leaves the shore. She carries ten passengers and a state-coach and pair with the coachman on the box. Farther away, by a point of land on the left, is a rowing-

boat with two men. On the shore near them is a fisherman holding a large basket. Behind him to the left is a beacon. On the river in the middle distance is another ferry-boat; beyond are two sailing-vessels. White clouds in the bright blue sky.

Signed in full on the ferry-boat in front, and dated 1649; panel, 26 inches by 38 inches.

Exhibited in Brussels, 1873, No. 72.
In the collection of Heemskerk van Beest.
In the collection of B. Suermondt, Aachen; acquired in 1874 for Berlin.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 865*E*.

172. VIEW OF NYMWEGEN FROM ACROSS THE WAAL.—On the river is a ferry-boat carrying a coach and horses. There are other boats.

Signed on the edge of the ferry-boat with the monogram, and dated 1646; panel, 14 inches by 19½ inches.

Sales.—Engelberts, Amsterdam, August 25, 1817, No. 28 (75 florins, Woodburn).
Mrs. Williams, London, December 10, 1910, No. 122 (£441).
In the collection of Berthold Richter, Berlin.
In the collection of Josef Block, Berlin.

173. VIEW OF THE VALKHOF, NYMWEGEN.—From the north-west. The Valkhof rises to the right above the high wall, dominated by its square tower. In front of this to the right is the octagonal Carolingian chapel. To the left is the placid water of the Waal; two great bastions of the town wall project into the river. In the right foreground are three rowing-boats with fishermen. On the shore a woman is washing linen; a man goes through the town gateway. In front, on the extreme left, is a floating cask. Farther away are a rowing-boat with three persons and several sailing craft. Cloudy sky.

Signed in full on a boat to the right at foot, and dated 1638; canvas, 38 inches by 51½ inches.

In the collection of Otto Wesendonck, Berlin.
In the Bonn Provincial Museum, on loan from the Wesendonck family, 1914 catalogue, No. 86.

174. VIEW OF NYMWEGEN FROM ACROSS THE WAAL.—From the north-east. The placid river flows from the left foreground into the right distance. On the farther bank is the town, dominated by the Valkhof with its square tower on the left. Farther back is the tower of the Groote Kerk. In the distance, on a projecting bastion, is a windmill. In the right foreground is a strip of the nearer bank. Here two fishermen haul a net out of the water; a third man bends over a pail. Beyond to the right a large ferry-boat leaves the shore; she carries three cows, a cart and horse with the driver on its back, and several passengers. A smaller ferry-boat is in the left foreground. In the distance to the right are a point of land and some sailing craft. Thick clouds, some of them dark, roll up in the sky.

Signed on the right at foot with the monogram, and dated 1647; panel, 26 inches by 38½ inches.

A free repetition by A. van Anthonissen is in the Municipal Orphanage at Zierikzee.

Sale.—Mrs. E. Gunn, and others, London, April 26, 1912, No. 102 (£1050, Pawsey and Payne).

In the possession of J. Goudstikker, Amsterdam.

In the collection of A. F. Philips, Eindhoven.

175. **VIEW OF NYMWEGEN FROM ACROSS THE WAAL.**—From the north. The placid stream flows from the front into the left distance. To the right, on the farther bank, is the town, surrounded by walls and dominated by the Valkhof with its square tower. In front to the right is the octagonal Carolingian chapel. Below, a bastion, with a small tower jutting out, projects into the river. At the foot of it lie several rowing-boats. To the right of it is a town gateway. In front of the adjacent house lie two mill-stones. In the left foreground is a large ferry-boat; she carries a horse and cart with two women in it, a horseman, a horse drinking from the river, and about seven other passengers. By a point of land beyond to the left lie several sailing-vessels; a tent is spread over one of them. There are other craft in the distance. Heavy clouds in the sky.

Signed in full to the left on the edge of the ferry-boat, and dated 1642; panel, 24 inches by 31 inches.

In the Gotha Museum, 1890 catalogue, No. 239.

176. **View of Nymwegen from across the Waal.**—From the north-west. The placid river flows from the foreground into the left distance. To the right, on the farther bank, is the town, surrounded by walls and dominated by the Valkhof with its square tower. To the right, in front, is the octagonal Carolingian chapel. Below it projects a bastion with a turret that juts out. To the right of this are houses with stepped gables; in front of them sailing craft lie at anchor. On the extreme right is a tower of the fortifications, with a crane on top. To the left is a strip of the bank; a large ferry-boat puts off, carrying a state coach and four with the coachman on the box, and various other passengers. Beyond to the left a rowing-boat with two persons lies alongside a point of land, on which are two cows, one of them lying down. In the distance are sailing-vessels. Cloudy sky. [Pendant to 206.] Cf. 871.

Signed in full, and dated 1643; panel, 25½ inches by 40½ inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 1886, No. 258, and *Les Trésors d'Art en Suède*, 1911, i. No. 150.

In the Ahlgren collection, 1804.

In the Masreliez collection.

In the collection of Baron E. Cederström, Löfsta.

In the collection of Olof Wijk, Gothenburg.

177. **VIEW OF NYMWEGEN FROM ACROSS THE WAAL.**—From the north-west. The quiet river flows from the front into the left distance. To the right is the town, surrounded by walls and domin-

ated by the Valkhof with its square tower. In front of this is the octagonal Carolingian chapel. Below, a bastion projects into the river; at its foot are two swans in the water. To the right a gate of the town stands open: there are gabled houses and, in front of them, sailing craft at anchor. On the extreme right is the crane-gate. To the left of it is the crane on a tower attached to the wall. In the left foreground is a ferry-boat carrying about fourteen passengers. In the centre of the stream, in the middle distance, is a smaller ferry-boat. To the left are several points of land, with boats alongside. In the distance are many sailing craft. Cloudy sky.

Signed in full on the edge of the ferry-boat in the left foreground, and dated 1641.

Canvas, 61½ inches by 103 inches.

In the Nymwegen Museum.

178. **VIEW OF NYMWEGEN.**—From the Waal, on which is a ferry-boat. The houses remind one somewhat of W. Knijff.

Signed on the ferry-boat with the monogram, and dated.

In the collection of the Marquise d'Aoust, Paris.

179. **VIEW OF NYMWEGEN FROM ACROSS THE WAAL.**—From the north-east. The placid river flows from the front into the right distance. To the left, on the farther bank, is the town, dominated by the Valkhof with its square tower on the left. Farther back rises the tower of the Groote Kerk. On a projecting bastion in the distance stands a windmill. In the left foreground is a strip of the nearer bank. On it, from left to right, are a cow grazing, a herdsman standing, three men seated on the ground, a cow standing, another lying down, and a third cow standing up. In the right foreground is a large ferry-boat, carrying a state coach and four with the coachman on the box and several passengers. On the river in the right middle distance are two sailing-vessels. In the distance is a point of land. Cloudy sky.

Signed in full to the right on the edge of the ferry, and dated 164–; panel, 19 inches by 38½ inches.

Exhibited in Paris, 1911, No. 38; *see* Dayot's work on the Exhibition, No. 39.
In the possession of C. Sedelmeyer, Paris.
In the collection of M. Flersheim, Paris, 1914.

180. **View of Nymwegen with the Valkhof.**—Brown in tone. It reminds one strongly of the work of F. de Hulst, but in its bad condition it is difficult to judge. [Pendant to 593.]

In the collection of Count Sergei Stroganoff, formerly in Petrograd but now in Paris.

181. **The Belvedere at Nymwegen.**—A fine composition, bright in colour.

Canvas, 39 inches by 51½ inches.

Sale.—The Hague, May 14, 1776, No. 132 (41 florins 10, Lemmers).

182. **A River Scene outside Nymwegen.**—To the left on the

placid water are sailing-vessels and rowing-boats with fishermen. Farther away is an old castle, with a beacon on its tower. In the distance is flat country with houses and a windmill. Bright and attractive in colour; broadly painted.

Panel, 7½ inches by 13 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 54 (81 florins).

183. **View of Nymwegen from across the Waal.**—With many boats of various kinds. Exceptionally true to nature.

Panel, 17½ inches by 24½ inches.

Sale.—Amsterdam, September 24, 1777, No. 44 (6 florins, Winter).

183*a*. **View of Nymwegen.**

23 inches by 33 inches.

Sale.—Brussels, November 15, 1786, No. 52 (60 florins).

184. **View of Nymwegen from across the Waal.**—In front are many figures and cattle. On the water are boats. Masterly and true to nature.

Panel, 24½ inches by 34 inches.

Sale.—Amsterdam, September 19, 1798, No. 40 (25 florins, Mensart).

184*a* and 184*b*. **View of the Valkhof at Nymwegen.**—Two pictures.

Panel.

Sale.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 122 (6 florins, Roos).

185. **View of the Valkhof at Nymwegen.**—From the east. Water and land are enlivened with many boats and figures.

Canvas; a large picture.

Sale.—C. Altrogge, Nymwegen, June 10, 1812, No. 79.

186. **View of Nymwegen with the Waal.**—From the east. To the left are the towers and houses of the town. On the river to the right a laden ferry-boat is crossing. There are various sailing craft. True to nature.

Canvas, 27½ inches by 56½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 52.

187. **View of Nymwegen.**—With many accessories. True to nature.

Panel, 27 inches by 38 inches.

Sales.—The Hague, May 14, 1776, No. 90 (32 florins 10, Viterlimmingen).
W. F. Taelman Kip, and others, Amsterdam, March 16, 1801, No. 103 (10 florins 10, Roelofs).
J. Roelofs, Amsterdam, March 8, 1824, No. 56 (31 florins, Roelofs).

188. **View of the Valkhof at Nymwegen.**

Canvas, 36 inches by 44 inches.

Sale.—F. M. Netscher, Rotterdam, April 8, 1829, No. 66 (36 florins, Lamme).

189. **View of the Valkhof at Nymwegen.**—With boats on the Waal.

Panel, 9½ inches by 12 inches.

Sales.—J. A. A. de Lelie, and others, Amsterdam, July 29, 1845, No. 75 (25 florins, Roos).
J. H. Cremer of Brussels, Amsterdam, June 21, 1887, No. 45 (62 florins, Van der Linden).

190. **View of the Valkhof at Nymwegen.**—Seen from the river, on which are boats.

Canvas, 26 inches by 36 inches.

Sale.—B. de Harde Swart, and others, Amsterdam, November 16, 1847, No. 51 (20 florins, Thijssen).

191. **View of Nymwegen from across the Waal.**—With the Valkhof. A ferry-boat is crossing; there are other boats. Powerful and natural in tone.

Panel, 14 inches by 22 inches.

Sales.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 37 (15 florins, Steffelaer).
J. Slagregen, Amsterdam, August 19, 1856, No. 22.

191*a*. **View of the Waal before Nymwegen.**

Panel, 11 inches by 22 inches.

Sale.—Amsterdam, September 3, 1866, No. 63.

192. **View of Nymwegen from across the Waal.**—From the north. The placid river flows from the front into the left distance. To the right, on the farther bank, is the town, dominated by the square tower of the Valkhof. In front of this, to the right, is the octagonal Carolingian chapel. Below, a round bastion projects into the water. In front to the left is a large ferry-boat, carrying fourteen passengers, three horses, on one of which the rider sits, and two dogs. In the middle distance a smaller ferry-boat with six persons is in mid-stream. By a point of land on the extreme left are two rowing-boats with fishermen. On the extreme right in front of the walls are boats and a woman washing linen. In the distance to the left are sailing-vessels. Cloudy sky. Genuine, to judge from the reproduction. [Possibly identical with 880.]

Signed in full on the ferry-boat in front, and dated 1643; canvas, 44 inches by 64 inches.

Etched by A. Masson.
In the collection of J. W. Wilson, Brussels, 1873 catalogue, p. 79.
Sales.—J. W. Wilson of Brussels, Paris, April 27, 1874, No. 52 (8900 francs).
X——, Paris, March 22, 1907, No. 3 (29,100 francs).

192*a*. **View of the Valkhof at Nymwegen.**—A ferry-boat crosses the Waal.

Panel, 11½ inches by 18 inches.

Sale.—Amsterdam, October 27, 1874, No. 32.

193. **View of Nymwegen from across the Waal.**—From the

north-west. The placid river flows from the front into the left distance. To the right, on the farther bank, is the town, surrounded by walls and dominated by the Valkhof with its square tower. To the right, in front of this, is the octagonal Carolingian chapel. Below, a bastion with a small tower jutting out projects into the stream. To the right are a town gate, standing open, and a wooden shed built over the wall. In front, by the bank, lie boats, some of them laden. Outside the gate stand two boys. In the left foreground is a projecting part of the nearer bank with the corner of a house and a boat with three men. In the distance are many sailing-vessels. Cloudy sky.

Signed in full, and dated 1636; canvas, 37½ inches by 50 inches.

In the Gainsborough collection, England.

Sale.—Treuer, and others, Frankfort-on-Main, April 27, 1891, No. 28.

194. **View of Nymwegen.**—In front is a cart with horses. The persons in the cart greet a rider, followed by a dog, who passes by. To right and left are other figures. In the distance is the town with its towers and windmills. In the distance is a plain.

Signed with the monogram, and dated 164–; panel, 13½ inches by 21 inches.

Sale.—J. Hauptmann, Paris, March 22, 1897, No. 10.

195. **View of Nymwegen from across the Waal.**—From the north-west. The placid stream flows from the front into the left distance. To the right, on the farther bank, is the town, surrounded by walls and dominated by the Valkhof with its square tower. To the right, in front of this, is the octagonal Carolingian chapel. Below, a bastion with a small tower jutting out from it projects into the river. In front to the right is a town gate; sailing-vessels lie at anchor. In the left foreground is a large ferry-boat, carrying passengers and a state-coach and four with the coachman on the box. In the distance are various craft. Cloudy sky.

Signed "J. v. G. F."; panel, 8 inches by 11 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 46.

196. VIEW OF NYMWEGEN.—From the west. To the left is the Waal, flowing from the front into the distance and enlivened with boats. In the right middle distance is the town, surrounded by walls and dominated by the towers of the Valkhof and the Groote Kerk. Through the rolling plain before the town, a road on the extreme right winds away towards the town gate. On this road in front is a group of three riders conversing; two beggars stand near them. To the right, at the roadside, sits a woman with a boy. Farther away come men in two carts, each drawn by two horses. In front, two men and a woman, with a dog running in front of them, walk away to the left. On the projecting portions of the river-bank numerous cows are grazing. By the shore to the left is a large ferry-boat, carrying eight passengers and a pair-horsed cart in which are three men and two women. Beyond, a large sailing-vessel with a boat in tow moves away with a slack sail; she

carries many persons. On the water, away into the distance, are many sailing-vessels and rowing-boats. Great clouds in the sky.

Signed in full and dated 1653; canvas, 38 inches by 62 inches.

Exhibited by Sedelmeyer in Paris, 1901, No. 83.

Sale.—Sir Henry Meysey Thompson, and others, London, March 16, 1901, No. 113.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Seventh Hundred Paintings," 1901, No. 13.

In the Laporte collection, St. Quentin.

In the possession of Bourgeois, Paris, 1911.

In the possession of Steinmeyer et Fils, Paris, 1911.

197. **VIEW OF NYMWEGEN FROM ACROSS THE WAAL.**—From the north-west. The placid river flows from the front into the left distance. To the right, on the farther bank, is the town, surrounded by walls and dominated by the Valkhof with its square tower. To the right, in front of this, is the octagonal Carolingian chapel. Below, a great bastion projects into the river. Another bastion is seen farther back. On the bank, on the extreme right, are houses with stepped gables. In front of them, alongside of the bank, are two rowing-boats with tents spread over them. In the left centre two swans are swimming. To the left of them is a drifting cask. In the extreme left of the middle distance is a rowing-boat with two men. In the distance are sailing craft. Cloudy sky.

Signed in full on the ground to the right, and dated 1633; panel, 19½ inches by 28 inches.

Sale.—G. von Gerhardt of Budapest, Berlin, November 10, 1911, No. 45.

198. **View of Nymwegen**—The town stands on a high bank above the river. In front are figures.

Panel, 13 inches by 19 inches.

Sale.—Duke of Sutherland, London, July 11, 1913, No. 105. Another picture, which was much praised by Waagen, ii. 71, was exhibited at the British Institution, London, 1837, No. 14, and 1859, No. 71, and was No. 106 in the Sutherland sale, is not by Van Goyen but by Wouter Knijff.

199. **VIEW OF THE VALKHOF AT NYMWEGEN.**—From across the Waal. By the town wall lie rowing-boats. On the right is a small boat with three men. Farther away are sailing craft.

Signed with the monogram, and dated 1636 or 1639; 32½ inches by 48 inches.

Sales.—Arthur Maitland Wilson, London, April 3, 1914, No. 45.
Dowdeswell and Dowdeswells, London, February 7, 1917, No. 204.

200. **View of Nymwegen from across the Waal.**—With the Valkhof. On the river in front is a ferry-boat. In the distance are sailing craft.

Signed and dated 1646; panel, 16½ inches by 25½ inches.

Sale.—Mrs. Pine Coffin, London, May 18, 1917, No. 120.

Nymwegen. *See* 848, 880.

Overschie. *See* 561, 584, 592, 677, 745, 776, 777, 786.

Papendrecht. *See* 44, 50.

201. **View of Paris.**—From along the Seine. True to nature and fine in tone.

Panel, 22 inches by 35½ inches.

Sales.—Amsterdam, December 17, 1850, No. 196 (17 florins 25, Glaser).
An Overijssel collection, and others, Amsterdam, September 15, 1851, No. 196.

202. **River Scene with the Fort of Rammekens.**—The fort is in the middle distance. On the placid water are boats and fishermen. In the far distance is the town of Middleburg.

Panel, 11 inches by 16½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 87 (25 florins, Witz).

203. **River Scene with the town of Rees on Rhine.**—The town is in the distance. On the water are boats. On the banks are hayfields and arable land, with wayfarers and persons resting. Warm and sunny in colour.

36 inches by 47 inches.

Sale.—Amsterdam, October 1, 1778, No. 48 (4 florins, Bijl).

204. **VIEW OF RHENEN FROM ACROSS THE RHINE.**—From the south-east. In the left foreground is a projecting part of the left bank, beside which lie two boats, in each of which are two men. On the bank stand four men; the nearest one on the left bends over a fish-basket. On the somewhat ruffled water in the right foreground is a laden ferry-boat, carrying a covered waggon and a pair of horses and several peasants, among them a woman with a basket on her head. On the farther bank, which rises to the right, stands the town, dominated by the high church steeple. A large sailing-vessel steers to the right in front of the town. Farther away is a rowing-boat; on the shore on the extreme right are three persons. The river flows away into the left distance. On it are sailing-vessels. Almost a uniform brown in colour.

Signed on the boat by the point of land in the left foreground with the monogram, and dated 1655; panel, 12 inches by 18 inches.

In the collection of Richard Forberg, Basel.
In the possession of F. Woltereck, Hanover.
In the collection of H. Bosshardt, Basel.

205. **VIEW OF RHENEN FROM ACROSS THE RHINE.**—From the west. In front is the nearer bank. Here, to the left, are three cows, two of them lying down. On the extreme left two fishermen haul in a net from the water. By the bank in the left centre is a rowing-boat with three fishermen. In the right centre is a large ferry-boat, carrying a state-coach and four with the coachman on the box and about eight passengers. On a point of land beyond to the right are six cows. On the farther bank, in the left middle distance, is the town, dominated

by its high church steeple. To the left of this is the palace of the King of Bohemia. On the high ground to the left are two windmills. On the river to the left is a crowded ferry-boat; in the centre is a sailing-vessel with a boat in tow; while to the right are another ferry-boat and sailing-vessels. Cloudy sky. [Possibly identical with 221*a*.]

Signed on the ferry-boat to the right with the monogram, and dated 1648 or 1649; panel, 26½ inches by 38½ inches.

A copy—on canvas, 22½ inches by 32 inches—was in the sale: Gomm, and others, London, March 6, 1914, No. 103 (£136 : 10s.).

Exhibited in Berlin, 1914, No. 48.

Sales.—G. de Beurnonville, Paris, May 9, 1881, No. 290 (5000 francs).
P. Mersch, Paris, May 8, 1908, No. 35 (10,500 francs, Duren).

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Eleventh Hundred Paintings," 1911, No. 10.

In the collection of Baron W. von Stumm, Berlin.

206. **VIEW OF RHENEN.**—From the west. To the right is the Rhine, winding away into the distance. By the bank in the left foreground are two fishermen in a boat. Above them to the left are three peasants who watch a coach and six, preceded by a horseman at a gallop, which passes to the left. On the fields which slope down to the water are sheaves in stooks. In the left middle distance is the town, dominated by the high tower. In front of this is the palace of the King of Bohemia. On the extreme left are two windmills. To the right, below, on the Rhine, is a ferry-boat carrying two cows and three passengers. Cloudy sky. [Pendant to 176.]

Signed with the monogram, and dated 1643; panel, 25½ inches by 40 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, 1911, i. No. 151.

Exhibited at Berlin, 1914, No. 43.

In the Ahlgren collection, 1804.

In the collection of Count C. Bonde, Stockholm.

In the possession of J. Böhler, Munich.

In the collection of A. Frey, Berlin.

In the possession of C. A. de Burlet, Berlin.

In the possession of J. Böhler, Munich.

In a private collection in Hamburg; lent in 1921 to the Communal Museum at The Hague.

207. **VIEW OF THE RHINE AND RHENEN.**—From the east. On the river are various boats. Greenish in tone.

Signed on the right at foot with the monogram, and dated 1640; panel, 17½ inches by 21½ inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 151; at the Whitechapel Art Gallery, 1904, No. 148.

In the collection of Sir Edgar Speyer, London, 1914.

208. **VIEW OF RHENEN.**—From the east, with the palace of the King of Bohemia. In front is a ferry-boat, carrying a coach and four. To the right are fishing-boats; in the distance are numerous sailing craft. On the bank in the left foreground are four cows and three men.

Signed on the edge of the ferry-boat with the monogram, and dated 1646; canvas, 22½ inches by 32 inches.

In the possession of J. Böhler, Munich, 1917.

209. VIEW OF RHENEN.—From the east. A road runs down from the front into the distance, towards one of the town gates by the Rhine, which flows through the left middle distance. On the road in front are three cows; two of them stand in a pool. To the left of them is a group of five peasants, two of whom sit on the ground. Up the road comes a horse and cart, with a peasant and his wife on the box. In the middle distance, on the steep bank falling down to the Rhine, is the town, surrounded by walls and dominated by the high church tower. To the right is a windmill. Below to the left on the bank of the Rhine are cows grazing. On the water are sailing-vessels. Beyond is a wide vista over the rolling plain. Light clouds in the sky.

Signed in full on the right at foot, and dated 1636; canvas, 40 inches by 54 inches.

Exhibited at Amsterdam, 1903, No. 19; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 17.

In the possession of P. and D. Colnaghi, London; sold in 1906 to the museum.

In the Metropolitan Museum, New York, 1914 catalogue, No. G. 741-3.

210. VIEW OF RHENEN.—From the east. Along a brightly sunlit road in the right foreground comes a state coach with four grey horses; the coachman is on the box and a horseman rides behind. By the roadside in front to the left stand two wayfarers. On the left, on a little tributary of the Rhine, is a rowing-boat with three men. Behind it is a strip of the bank, overgrown with bushes. In the right middle distance is the town, overtopped by its church tower. On the extreme right, on the highest bastion, stands a windmill. To the left is a spacious view of the Rhine, which flows away in great curves. Dark grey clouds in the light blue sky.

Signed in full on the right at foot, and dated 1646; canvas, 25½ inches by 35 inches.

Exhibited (probably) at Nottingham, 1878, No. 48; at the Corcoran Museum, Washington, 1908; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 18.

Probably in the collection of H. S. Wright, Nottingham.

In the collection of T. Wright, Apton Hall, Notts.

In the possession of Sir G. Donaldson, London.

In the collection of W. A. Clark, New York.

211. VIEW OF RHENEN.—From the east, across the Rhine, on which are many boats. In the left foreground is a ferry-boat, carrying many passengers and some cows.

Signed in full on the edge of the ferry-boat and dated 1642; canvas, 35 inches by 52 inches.

In the possession of C. Brunner, Paris, 1908.

Sale.—R. G. Behrens, and others, London, May 7, 1909, No. 97.

In the possession of Max Rothschild, London.

In the possession of Féral, Paris.

212. **VIEW OF RHENEN.**—From the west. On the Rhine is a ferry-boat with passengers.

Signed to the left on a small boat.

In the collection of J. Magin, Paris, 1914.

213. **VIEW OF RHENEN.**—From the west. In front is sandy ground. To the right is a cornfield with sheaves, amid which is a woman bending down. In the right foreground men sit conversing with a man who leans against the bank. Farther away two horsemen ride off; there are two other figures. To the left, below, is the Rhine, with boats. On the bank are cows. On the horizon are two towers—perhaps at Wijk bij Duurstede.

Signed in the right centre with the monogram, and dated 1641; canvas, 26 inches by 46 inches.

In the possession of Max Rothschild, London, 1919; sold to a Swedish collector.
In a private collection in Sweden.

214. **VIEW OF RHENEN.**—From the west. One may distinguish the high church tower and the palace of the King of Bohemia. On the Rhine in front is a group of boats.

In the collection of A. P. Heywood Lonsdale, Shavington.

215. **VIEW OF RHENEN.**—One may recognise the tower which overtops the houses. In front is the Rhine; to the right is a sailing-boat, with another boat farther away. On the bank in front are an angler and a woman standing up.

Signed, but the genuineness of the signature is not assured; panel, 10½ inches by 14½ inches.

In the possession of J. Goudstikker, Amsterdam, 1916.
In the collection of G. Ribbius Peletier, Utrecht.

216. **VIEW OF RHENEN.**—From the east. On the Rhine in front is a ferry-boat with passengers and a horse. There are also sailing-boats.

Panel; a small picture.

In the Carvalho collection, Villandry.

217. **VIEW OF RHENEN FROM ACROSS THE RHINE.**—In front is a ferry-boat.

Exhibited at Worms, 1902.
In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

218. **View of Rhenen.**—[Pendant to 23.]

14 inches by 22½ inches.

Sale.—Amsterdam, September 16, 1760, No. 59 (22 florins, De Neufville).

219. **A Spacious Landscape with a View of Rhenen.**—With figures. In the distance is the Rhine with boats. Warm in colour.

Panel, 16½ inches by 28 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 56 (15 florins, Wagenaer).

220. **View of Rhenen from Across the Veluwe.**—With pedestrians and wayfarers resting. True to nature.

Canvas, 24½ inches by 51½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 99.

221. **A Spacious Landscape with a View of Rhenen.**—With a cart, figures, and cattle. Exceptionally true to life.

15 inches by 20½ inches.

Sale.—Amsterdam, May 24, 1815, No. 26 (13 florins 5, Lamme).

221*a*. **View of Rhenen.**—A ferry-boat is crossing the Rhine; there are other vessels. Figures and cattle. One of the master's most careful works. [Possibly identical with 205.]

Panel, 26½ inches by 38 inches.

Sales.—Amsterdam, June 13, 1770, No. 150 (23¼ florins).
W. Coole, Rotterdam, August 6, 1782, No. F.
H. van den Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 100 (14 florins 10, Bekersen or Rokes).

222. **View of Rhenen along the Rhine.**—[Pendant to 246.]

Canvas, 36 inches by 52 inches.

Sale.—A. van Beeftingh, and others, Rotterdam, April 30, 1832, No. 27 (26 florins, Baranowsky).

223. **View of Rhenen from the Riverside.**—On the water are a ferry-boat, carrying passengers and a waggon, and various other vessels. In front, on the left bank of the river, are cows. True to nature and masterly in style.

Panel, 22 inches by 35½ inches.

Sale.—E. P. Cremer, Middelburg, May 17, 1847, No. 33.

224. **View of Rhenen from the East.**—A road descending the slope leads down from the foreground to a town-gate on the Rhine which flows to the left across the middle distance. On the road in front three peasants are conversing; one sits on the ground. To the right of them two cows are grazing. In the middle distance is the town surrounded by walls and overtopped by its church tower. On the wall to the right is a windmill. Another windmill stands on the hill to the extreme right. To the left is a distant view, across the Rhine, of the plain. Light clouds in the sky.

Panel, 18 inches by 25½ inches.

Sales.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 235 (1750 marks).
Wallis, and others, Berlin, May 24, 1895, No. 55.

225. **VIEW OF RHENEN.**—On the Rhine in front is a ferry-boat. [Possibly identical with 960.]

Signed and dated 1646; panel.

In the collection of W. Dahl, Düsseldorf, which was sold at Amsterdam, October 17, 1905; but not in the catalogue of the sale.

226. **VIEW OF RHENEN FROM THE WEST ACROSS THE RHINE.**—In the right foreground are the projecting parts of the

nearer bank. Beside it to the left is a rowing-boat moored to a post; three fishermen put out a net. Farther to the right, a large ferry-boat puts off from the shore; she carries a coach and four with the coachman on the box, and five passengers. In the right middle distance, on the farther bank which slopes up from the water, is the town, surrounded by its walls and surmounted by its great church tower. To the left of this stands the palace of the King of Bohemia. On the high ground to the left are two windmills. To the right are various sailing-boats on the river, which flows away into the distance. Cloudy sky.

Signed in full on the rowing-boat in the left foreground, and dated 1647; panel, 30 inches by 43 inches.

Exhibited at Amsterdam by Fred. Muller & Co., 1906, No. 42.
Sales.—D. P. Sellar, Paris, June 6, 1889, No. 30 (3600 francs).
D. P. Sellar, London, March 17, 1894 (£162 : 15s., Lesser); MS. note in a copy of *Art Sales*, ii. 298.
In the possession of F. Muller & Co., Amsterdam, 1906.

227. **VIEW OF RHENEN FROM THE EAST.**—In the right foreground is the (actually non-existent) wall of an old fortress or town wall with two projecting turrets and a gabled house built into the wall. At the foot of the wall is a reach of the Rhine. On the water in the right foreground are two boats with two fishermen in each. In the left foreground is a strip of the nearer bank, with brushwood, a fish-basket, and a cask. In the middle distance, on rising ground to the right, is the town, surrounded by its walls and dominated by its church tower. On the high ground to the right is a windmill. To the left, across the Rhine, is a spacious view of the plain. Clouds in the sky.

Signed in full on the rowing-boat in the right centre foreground, and dated 1639; canvas, 37½ inches by 53 inches.

Exhibited at Amsterdam, 1903, No. 20.
In the possession of J. Böhler, Munich, 1903.
Sale.—Wedewer of Wiesbaden, Berlin, December 2, 1913, No. 90.

228. **VIEW OF RHENEN.**—The town with its church and the palace of the King of Bohemia stands on the high bank of the Rhine. Boats are moored off the town. On the nearer bank are figures and cattle; a ferry-boat puts in.

Signed with the monogram, and dated 1644; panel, 25½ inches by 38 inches.

Sale.—Arthur Maitland Wilson, London, April 3, 1914, No. 44.

229. **View of the Maas off Rotterdam.**—On the rough water are fishing-boats and sailing-vessels.

14½ inches by 25½ inches.

Sale.—Amsterdam, January 24, 1763, No. 36 (8 florins 5, Jan ter Steeg).

230. **View of the Maas off Rotterdam.**—On the rough water are sailing-vessels and rowing-boats.

Panel, 26½ inches by 39 inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 86 (9 florins, Wubbels).

231. **View of Rotterdam.**
Panel, 14 inches by 16½ inches.

Sale.—P. van Romondt, Amsterdam, May 11, 1835, No. 64 (20 florins, with pendant, Chaplin).

232. **VIEW OF SCHEVENINGEN FROM THE NORTH.**—One may distinguish the church and lighthouse. On the shore are numerous persons on foot and on horseback, with a coach and six and other vehicles. In the left foreground are fish merchants. On the shore and on the water are various craft. [Probably identical with 1121.]

Signed in full on a plank near a woman to the right, and dated 1645; canvas, 38 inches by 41 inches.

In the collection of A. P. Vischer-Boelger, Basel; a family inheritance.

233. **On the Shore at Scheveningen.**—On the dunes to the left is a group of fishermen. Among them are a woman with a basket on her head, and two horsemen, the nearer one riding a grey horse. To the left, behind the group, are the houses of the village, surmounted by the church with its steeple and lofty choir. In the immediate foreground to the left, two men sit on the ground. To the right is a view over the calm sea enlivened with sailing-boats. On the flat shore in front are numerous figures. Amidst them, to the left, comes a coach. To the left of this a fishing-boat lies on the shore. Cloudy sky. The strong local colour in the figures does not accord with the date 1642. Possibly the signature is a forgery, and the picture is perhaps by Maerten Fransz de Hulst.

Signed in full to the left at foot, and dated 1642; panel, 17 inches by 26 inches.

Exhibited at Amsterdam, 1903, No. 27.
Sale.—Klever, and others, Cologne, January 18, 1892, No. 5.
In the collection of Baron L. Janssen, Brussels.

234. **ON THE SHORE AT SCHEVENINGEN.**—In the centre of the middle distance is a stranded whale, surrounded by a curious crowd. The genuineness of the signature is doubtful: the picture is more in the style of Willem Kool.

Signed with the monogram, and dated 1630; panel, 19 inches by 28 inches.

Exhibited at Brussels, 1873, No. 71.
In the collection of B. Suermondt, Aachen; bought in 1874 for Berlin.
In the Berlin Museum, 1886, store-room catalogue, No. 1386.
In the Hildesheim Museum, on loan since 1878.

235. **ON THE SHORE AT SCHEVENINGEN.**—The shore is enlivened with fish-dealers and numerous other figures. In the distance to the left is the village. Lofty sky. Broad in style, with the tone already well marked.

Signed with the monogram on a piece of wood to the right at foot, and dated 1632; panel, 11½ inches by 17 inches.

In the possession of M. Colnaghi, London; sold in 1890 to Thieme.

In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 26; sold with the collection in 1916 to the Leipzig Museum.

In the Leipzig Museum.

236. **A FLAT LANDSCAPE WITH A VIEW OF SCHEVENINGEN.**—The village is seen in the distance. In front are rolling dunes. In the right foreground are two men; one with a stick on his shoulder sits on the ground. In the middle distance are pastures with cows, trees, figures, and a windmill to the right. In the centre distance is the fishing village surmounted by its church. Beyond is the sea, enlivened with boats. On the horizon to the left is a squat tower. Light clouds in the sky.

Signed with the monogram on the left at foot, and dated 1646; panel, 14 inches by 24 inches.

Exhibited at Leipzig, 1889, No. 84, and 1914, No. 183.

In the possession of C. Sedelmeyer, Paris; sold in 1889 to Thieme.

In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 28; sold with the collection in 1916 to the Leipzig Museum.

In the Leipzig Museum.

237. **ON THE SHORE AT SCHEVENINGEN.**—Ebb-tide. A group of fishermen are dealing in fish. Near them a boat lies on the shore. To the right are the dunes and the village church. [Probably identical with 242*a* and 245.]

Signed with the monogram, and dated 1642; panel, 16 inches by 26½ inches.

Sale.—Duke of Sutherland, London, July 11, 1913, No. 104.

In the collection of J. M. Beith, London.

238. **EMBARKING FROM THE SHORE AT SCHEVENINGEN.**—To the right, above the dunes, rises the village church. Numerous figures, including some horsemen, enliven the shore. At the foot of the dunes stand four tents. Soldiers march down the dunes to the shore. From the left comes a coach with six chestnut horses. Along the shore is a line of cows. Beside the shore are boats; farther away are ships. One of the master's most important works. It was wrongly called "The Embarkation of Charles II."; as that occurred in 1660, the picture must represent some earlier incident.

Signed in full on the right at foot, and dated 1649; canvas, 33 inches by 49½ inches.

Mentioned by Waagen, iii. 480.

Exhibited at the British Institution, London, 1847, No. 52, and 1854, No. 168; at the Royal Academy Winter Exhibition, 1912, No. 82.

Sales.—S. Tierens, The Hague, July 23, 1743, No. 268 (40 florins).
H. van der Vugt, Amsterdam, April 27, 1754, No. 127 (35 florins).

In the collection of the Marquess of Bute, London, 1884 catalogue, No. 62.

239. **ON THE SHORE AT SCHEVENINGEN.**—In front is the shore, receding into the left distance. In the right middle distance are the dunes, surmounted by some roofs and by the steeple of the church

of Scheveningen. On the shore in the centre foreground is a cart with a pair of horses, from which fish are being unloaded. On the sand to the left sit two women with fish spread out; would-be purchasers surround them. From the left a boy with a basket on his back approaches the group. To the left, farther off, two horsemen ride away. In the distance are a coach, numerous figures, two fishing-boats drawn up on the sand, and the placid sea. In the right foreground a man seated on the sand converses with another man standing before him. In the middle distance, at the foot of an opening through the dunes, a fishing-boat lies on the sand. Clouds in the sky.

Signed in full on the right at foot, and dated 1646; canvas, 36½ inches by 43 inches.

Etched by G. Greux.

Exhibited at Berlin, 1890, No. 69; at Budapest, 1910, No. 37.

In the collection of Max Kann, Paris.

In the collection of James Simon, Berlin.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Third Hundred Paintings," 1896, No. 14.

In the collection of Marczel von Nemes, Budapest; not in the sale, Paris, June 18, 1913.

In the collection of Karl Lanz, Mannheim, 1917 catalogue, No. 22.

239*a*. **THE SEA BEYOND THE DUNES AT SCHEVENINGEN.**—To the right boats lie on the shore, where there are a cart, fishermen, and wayfarers. On the dunes to the left are a horseman and four fishermen; in front sits a man smoking. In the distance to the left rises the church tower of Scheveningen.

Signed on the left at foot with the monogram, and dated 1645; panel, 14 inches by 13 inches.

In the collection of Lord Northwick, Thirlestane House.

In the collection of E. C. Spencer Churchill, Northwick Park.

240. **ON THE SHORE AT SCHEVENINGEN.**—On the dunes to the right peasants in a two-wheeled cart halt before a tavern bearing the sign of the swan. In front stands a fish-woman with a basket on her head. To the left, at the top of the slope, sits an artist sketching, with his face to the sea; three men stand behind watching him. To the left is the sandy shore with numerous figures and two sailing-boats lying high and dry. In the distance are the church and houses of Scheveningen. The sea is lightly agitated; the sky is cloudy. Dark in tone and somewhat empty.

Signed in full and dated 1634; canvas, 38 inches by 56½ inches.

In the collection of P. Semeonoff, Petrograd, 1906 catalogue, No. 176; acquired in 1914 for the Hermitage.

In the Hermitage, Petrograd.

240*a*. **The Shore at Scheveningen.**—From the south-west. To the right, behind the dunes, rises the church steeple. At the foot of the dunes are people seated or standing, near two horsemen. In the middle of the shore a man spreads out fish; a cart with two horses passes by.

In the left foreground three persons converse; nearer the sea fish are being sold amidst a group; a man rides on the shore. The sea stretches away to the horizon. [Possibly identical with 1119.]

Panel, 20 inches by 32 inches.

Mentioned by Waagen, iii. 36.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 394.

240*b*. **View on the Shore at Scheveningen.**

Sale.—W. van Wouw, and others, The Hague, May 29, 1764, No. 53 (Terw. 97), (21 florins 10).

241. **View of Scheveningen.**—With many people awaiting the fishing-boats. Broadly painted and bright in colour. [Possibly identical with 1127.]

25 inches by 32 inches.

Sale.—James Ansell, London, April 6, 1773, No. 65 (£20).

242. **On the Shore at Scheveningen.**—Various boats lie on the shore. Near them are many persons, with carts, horses, and fish-dealers. In the distance is the village. Bright and true to nature.

Panel, 16½ inches by 22½ inches.

Sales.—Amsterdam, August 10, 1785, No. 120 (12½ florins).
H. Rottermondt, Amsterdam, July 18, 1786, No. 90 (4 florins 5, Wubbels).

242*a*. **View on the Shore at Scheveningen.**—With numerous fish-dealers and other figures. On the sea in the distance are fishing-boats. Broad in style. [Possibly identical with 237 and 245.]

Panel, 16½ inches by 26½ inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 95 (43 florins).

243. **The Shore at Scheveningen.**—With carts and fishermen.

Dated 1645; panel, 15½ inches by 23 inches.

Sale.—C. Groeninx van Zoelen, and others, Rotterdam, June 25, 1800, No. 31 (44 florins).

243*a*. **View of Scheveningen.**

Sale.—J. B. van den Branden, Brussels, April 13, 1801, No. 124 (41 francs).

244. **The Shore at Scheveningen.**—With many figures.

Panel, 13½ inches by 19 inches.

Sale.—Utrecht, April 22, 1811, No. 27.

244*a*. **The Shore at Scheveningen.**—By or in the manner of Van Goyen.

Panel, 13½ inches by 21 inches.

Sale.—The Hague, December 1, 1817, No. 74.

245. **View of Scheveningen.**—In the dunes. Fishermen unload fish from their boats; others lay out fish for sale. There are lookers-on walking, on horseback and in carts. [Probably identical with 237 and 242*a*.]

Panel, 16½ inches by 25½ inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1831, No. 195.

246. **The Shore at Scheveningen.**—With many figures on foot and on horseback. [Pendant to 222.]

Canvas, 36 inches by 52 inches.

Sale.—A. van Beeftingh, and others, Rotterdam, April 30, 1832, No. 28 (29 florins, Baranowsky).

247. **On the Shore at Scheveningen.**—Numerous groups of fishermen and onlookers cover the wide sandy shore. On a dune in front is a group of people with a horseman. The bright misty sky merges with the sea on the horizon.

Panel, 15 inches by 19 inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 66 (115 florins, Gruyter).

247*a*. **The Shore at Scheveningen.**—With a fish-market and many boats and figures.

Sale.—Duke of Buckingham, Stowe, August 15, 1848, No. 378 (£30 : 9s., A. Robertson).

247*b*. **On the Shore at Scheveningen.**

Exhibited at Leyden, 1850, No. 48.
Then in the collection of H. Obreen, Leyden.

248. **On the Shore at Scheveningen.**—To the right above the dunes rises the tower of the village church. On the sandy shore are groups of fishermen, sailors, and horsemen. There are also carts and boats drawn up high and dry. On the sea are sailing-vessels. Strong in tone, in the manner of A. Cuyp.

Signed with the monogram, and dated 1650; panel, 19½ inches by 22½ inches.

Sale.—Van Cleef of Utrecht, Paris, April 4, 1864, No. 31 (330 francs).

248*a*. **On the Shore at Scheveningen.**—On the sandy shore are a cart, sailors, and fish-dealers. To the left is the sea. In the distance is the village.

Sale.—M——, Paris, March 26, 1866, No. 99.

249. **On the Shore at Scheveningen.**—In the centre is the village, dominated by its church tower. To the left is a square tower. In front is a dune. In the distance is the sea.

Signed and dated 1639; panel, 5½ inches by 7½ inches.

Sale.—Neville D. Goldsmid of Rotterdam, Paris, May 4, 1876, No. 41.

250. **The Shore at Scheveningen.**—To the right is the sandy shore enlivened with fishermen. To the left are the houses and church of the village. In front on a hillock is a lighthouse. [Probably identical with 1120.]

Signed "J. van Goyen (?) 1620"; panel, 13½ inches by 22 inches.

Exhibited at Berlin, 1883, No. 32.
Then in the collection of August Wredow, Berlin.

251. **On the Shore at Scheveningen.**—To the left is a tent with people standing round it. Farther away fishermen sell their catch. In the distance are carts and horsemen. To the right is the sea. [Probably identical with 100.]

Panel, 17 inches by 26½ inches.

Sale.—Amédée Gautray, Paris, February 23, 1883 (1180 francs); *see* Paul Eudel, *L'Hôtel Drouot en* 1883, 140.

252. **On the Shore at Scheveningen.**—The dunes, enlivened with many figures, stretch into the foreground, where a horseman stands near a group of figures in front of a hillock. To the right the church tower rises above the dunes. To the left is a view over the open sea, on which are many sailing-boats. A good picture in excellent condition.

Panel, 14 inches by 18½ inches.

Sale.—L. von Lilienthal, and others, Cologne, December 21, 1893, No. 259.

253. **On the Shore at Scheveningen.**—On the top of the dunes to the left is a group of fishermen; amidst them is a woman with a flat basket on her head. To the right of her a horseman looks on. In the left foreground, at the foot of the slope, is a man with his back to the spectator. Beyond, in the middle distance, is the church of Scheveningen with its steeple and lofty choir. To the right is a view of the shore with numerous figures and the calm sea. Several boats lie on the sand. Clouds in the sky. [Pendant to 76.]

Signed in full, and dated 1641; panel, 17 inches by 27 inches.

Sales.—Danoot, Brussels, December 22, 1828, No. 30 (1700 florins, with pendant, Bouillet).
A. Langen, Munich, June 5, 1899, No. 39.

254. **ON THE SHORE AT SCHEVENINGEN.**—To the left is the church. In front are various figures. Two boats lie on the sand. [Pendant to 936.]

Signed and dated 1641; oval panel, 16½ inches by 21½ inches.

In the Markham collection.

Sales.—H. Doetsch, London, June 22, 1895, No. 364 (£52 : 10s.).
London, November 24, 1900, No. 115.

255. **In the Dunes at Scheveningen.**—The church is seen in the distance. In the right foreground are three sketchily painted figures. On the dunes are a cart and two horsemen. Here and there are men and women, seated or standing, near a beacon. The figures stand out fancifully against the pale grey of the sky.

Panel, 12½ inches by 23½ inches.

Sales.—Comte F. de Robiano, Brussels, May 1, 1837, No. 198 (100 francs, Malleck).
J. L. Menke, Brussels, June 1, 1904, No. 29 (1650 francs, the Brussels Museum).

256. **On the Shore at Scheveningen.**—In the foreground is a

sale of fish. There are numerous buyers, two of them on horseback. In the distance is the sea with fishing-boats.

Panel, 13 inches by 19½ inches.

Sale.—M. Vogrich, Berlin, November 22, 1904, No. 25.

256*a*. **On the Shore at Scheveningen.**—With a cart and figures.

Panel, 14 inches by 19½ inches.

Sale.—H. Zoeppritz, and others, London, May 15, 1908, No. 61.

257. **On the Shore at Scheveningen.**—Through a gap in the dunes is a view of the calm sea. On the top of the dunes to the left is a group of eight fisherfolk, among them a woman holding a child. Below, seated on the sand, are a fisherman and a woman. In the middle of the gap are seen two horsemen riding away to the left. Three boys and a girl with a basket on her head come down the dunes. To the right of them a cart goes away. On the right, above the dunes, rise the roofs and church-tower of Scheveningen. In the distance is the shore with sailing-boats lying high and dry. Cloudy sky. To judge from the reproduction, this is a genuine work.

Signed with the monogram on the left at foot, and dated 1644; panel, 20½ inches by 27 inches.

A pen and ink sketch for the group to the left of the picture is in the collection of A. Bredius, The Hague.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 200.

In the collection of Charles Butler, London, 1902.

Sale.—J. Doucet, Paris, June 5, 1912, No. 154.

258. **SELLING FISH ON THE SHORE AT SCHEVENINGEN.**

Signed with the monogram; panel, 9 inches by 12 inches.

Sale.—De Vries, and others, Amsterdam, May 12, 1914, No. 488.

259. **The Shore at Scheveningen.**—With many fishermen.

24½ inches by 33 inches.

Sale.—W. E. S. Erle-Drax, and others, London, March 21, 1919, No. 159.

259*a*. **THE SHORE AT SCHEVENINGEN.**—From the north. Behind the Church tower, a large square tower with a pointed roof rises above the dunes to the left. On the shore men are selling fish; there are horsemen and carts. Boats lie on the sand; others are sailing on the sea to the right.

Signed and dated 1653; panel, 16 inches by 21 inches.

In the Reuling collection, Baltimore.

In the possession of C. Sedelmeyer, Paris, 1920.

260. **View of Schoonhoven on the Lek.**—On the river are market-boats. Beyond is a cottage amid trees. Loose in style.

Panel, 17½ inches by 22½ inches.

Sale.—Amsterdam, January 20, 1772, No. 75 (71 florins, Yver).

Tiel. *See* 866.

261. **VIEW OF THE CATHEDRAL AT UTRECHT.**—In front is a canal, bounded by a stone bridge and the town wall. Above the wall rises the cathedral, seen from the side. To the left, above some trees, rise two church towers and a gate of the town. Two boats ferry wayfarers across the canal. Grey cloudy sky.

Signed with the monogram on the end of the bridge, and dated 1646—the last figure is not clear; panel, 14 inches by 12 inches.

Sales.—The widow of D. Heemskerk, and others, Haarlem, May 26, 1809, No. 41.

G. Rothan, Paris, May 29, 1890, No. 46 (2500 francs); the sale-catalogue gives the date as 1641.

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 463.

262. **View of Utrecht.**—With a river.

Signed.

Mentioned by Parthey, i. 507.

In the Haseloff collection, Berlin, 1863.

Utrecht? *See* 1165.

262*a*. **View of Flushing (Vlissingen).**—A sea piece.

Canvas, 30 inches by 46 inches.

Exhibited at Brussels, 1882, No. 84.

Then in the collection of Madame G. Brugmans, Brussels.

263. **A Spacious Landscape with a View of Willemsstad.**—From the land side. With figures.

Sale.—Amsterdam, August 23, 1808, No. 63 (1 florin 5, Boelhouwer).

Wijk bij Duurstede? *See* 213.

264. **View of Ysselmonde.**—A ferry-boat is crossing the Maas. In the distance is Dordrecht. A fine picture, striking in colour.

12½ inches by 17 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 271 (25 florins).

In the collection of J. van der Linden van Slingeland, Dordrecht (Hoet ii. 496); sold there, August 22, 1785.

Zaandam? *See* 1070*c*.

Zierikzee? *See* 971.

Zutphen? *See* 794, 865.

265. **HILLY LANDSCAPE.**—On a sandhill stands a farmhouse, with a haystack to the left and a tall tree to the right. Beside the road leading over the hill a wayfarer is resting. In front is water. [Pendant to 496.] Cf. 1140*l*.

Round panel, 4½ inches across.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 48.

266. **A FAIR.**—With a row of tents. In front of these to the left

are strolling players and spectators. Farther away are horses, a cart, and a horseman. In the distance is a church tower. Catalogued as of the school of J. van Goyen, but unquestionably by the master himself. [Probably identical with 1137*d*.]

Panel, 6 inches by 9½ inches.

In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 69.

267. **DUNES WITH TWO OLD GNARLED OAKS.**—The oaks, which have lost their tops, are in the right centre, on the slope of a dune rising to the right. Beside them to the left are two peasants; the man to the right is seated while the man to the left stands up. The right foreground is sandy, with bushes. To the left is a view over a spacious plain intersected by a stream. In the left middle distance a man, whose head and shoulders alone are visible, is going away down the slope. Heavy clouds in the sky.

Signed in the centre at foot with the monogram, and dated 1641; canvas, 35 inches by 44 inches.

Sale.—Adrian Lacoste, Dordrecht, July 10, 1832.
In the collection of J. Rombouts, Dordrecht, 1850.
In the collection of L. Dupper, Dordrecht; bequeathed in 1870 to the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1918 catalogue, No. 990.

268. **LANDSCAPE WITH A FARM.**—The farmhouse stands amid trees on the left, beside a road which winds away from the left foreground into the right distance. Along the road in the immediate left foreground comes a country cart, drawn by a grey horse, with a woman seated in it; the white-bearded driver, whip in hand, walks alongside. To the right is a man with a heavy basket on his back; another man sits before him by the wayside. Farther away, in front of the gable end of the farmhouse, is a woman with a basket on her arm; behind her is a boy with a sack on his shoulders. On a pool in the right foreground is a rowing-boat with two men, one of whom takes a cloth from a man standing on the bank. Beyond, in the middle distance, a horseman rides away along the road. Farther back are a windmill and a church tower rising above trees. Light clouds in the sky.

Signed in full to the left on the right side of the road, and dated 1626; panel, 12½ inches by 21½ inches.

Sale.—X——, Paris, May 14, 1908 (1200 francs); the sale-catalogue gives the date wrongly as 1636.
In the possession of Rosenberg, Paris.
In the possession of Asscher and Koetzer, Amsterdam, 1917.

269. **PEASANTS RESTING.**—On the right, in front of a laden hay-wain, a bearded peasant sits on the ground, looking into the mug which he holds by the handle in his right hand. Beside him to the left stands another peasant, with a whetstone hanging at his right hip. Behind this man stands a boy with folded arms. On the extreme left, and farther away, a woman with her back to the spectator sits on the ground; a jug

stands before her. Behind the woman is a horse with its head to the left. The prevailing tone is brownish-green; there are touches of straw colour and dull tints in the costumes.

Signed on the right at foot with the monogram, and dated 1654; panel, 5 inches by 7 inches.

Sale.—Johann Noll, Frankfort-on-Main, October 7, 1912, No. 58.
In the collection of E. Bottenwieser, London.
In the possession of Asscher and Koetzer, Amsterdam, 1917.

269*a*. **IN THE DUNES.**—On a pool is a boat in which are two fishermen with baskets. In the right foreground sit two men. In the middle distance there are two men standing and one seated under a tall tree beside a hedge; two cows are grazing. In front of a castle in the centre distance there are sheaves of corn in stooks. In the left distance are a tower and a mill.

Panel, 14 inches by 19½ inches.

In the possession of Asscher and Koetzer, Amsterdam.
In the collection of M. Goldschmidt, Amsterdam.

270. **AN UNDULATING PLAIN WITH A ROAD.**—Along the road in the middle distance comes a two-wheeled cart. In the left foreground a peasant and his wife stand in front of a peasant seated on a grassy bank and a woman on the ground: behind the woman is a basket with a handle. To the left, farther back and on higher ground, is a thicket, out of which comes a horseman followed by a man with a stick on his shoulder. In the right foreground is a wooden fence. In the distance are trees and bushes; on the horizon to the left is a church-steeple. Light clouds in the sky.

Signed on the left at foot with the monogram, and dated 1651; canvas, 10 inches by 14 inches.

In the collection of Arthur Kay, Glasgow; not in the sale, London, May 11, 1911.

Sale.—L. Nardus, and others, Amsterdam, November 27, 1917, No. 9 (1000 florins, Goudstikker).

In the possession of J. Goudstikker, Amsterdam.

271. **DUNES WITH A ROAD.**—The road leads away to the right with a cart-track through a depression in the ground. On a bank to the left of the road is a group of four peasants conversing. Three of them stand, one leaning on his stick, while the fourth, with his back to the spectator, sits on the ground. To the left of the group is a dead tree. On the right a sportsman with a dog is going down the cart-track out of sight; another dog is on the dune on the extreme right. To the left is a view of a gently rolling plain with bushes.

Signed on the right at foot with the monogram, and dated 1630; panel, 12 inches by 21½ inches.

Exhibited at The Hague, 1919, No. 46.

Sale.—C. T. D. Crews, London, July 1, 1915, No. 27 (£21, Lewis).

In the collection of August Janssen, Amsterdam; sold as a whole in 1919 to Goudstikker.

In the possession of J. Goudstikker, Amsterdam.

272. **LANDSCAPE WITH TWO FALLEN TREES.**—The trees lie in the right foreground amid trees and bushes. In the left middle distance, beyond some bushes, rises the tall thatched roof of a cottage, overtopped by a clump of trees to the right. On the extreme right is a distant view.

Panel, $7\frac{1}{2}$ inches by 11 inches.

In the possession of J. Goudstikker, Amsterdam, 1919.
Sale.—Amsterdam, June 29, 1920, No. 12 (925 florins, Stern).

273. **HILLY LANDSCAPE WITH A CONVENT.**—The convent is in the left middle distance. The group of buildings is dominated in the centre by a small tower and a higher tower with a steeple. To the right of the convent are the low roofs of cottages. In the foreground is a pool. On the nearer bank in the left foreground are three cows, one of them lying down. On the farther bank a cowherd with his cattle is on a sunlit hillock. Below to the right a rowing-boat with two men lies beside the bank of the pool. On a meadow to the right are more cows. A spacious view may be had over the rolling plain intersected by hedges. On the horizon, almost in the centre, rises a church-tower. Great clouds in the sky.

Signed in full on the edge of the boat, and dated 1650; panel, 23 inches by 36 inches.

Exhibited at Amsterdam, 1919; at The Hague, 1920.
Sale.—C. Adeane, and others, London, May 19, 1916, No. 114 (Asscher and Koetzer).
In the possession of Asscher and Koetzer, Amsterdam.
In the possession of A. S. Drey, Munich.
In the possession of Van Diemen & Co., Berlin.
In the Thyssen collection, Mülheim on Rhine.
In the possession of J. Goudstikker, Amsterdam, 1919.

274. **DUNES WITH A GREAT OAK.**—The oak is in the right centre. Behind a fence in the left middle distance is a farm-house with a large roof and a smoking chimney. To the right, on a grassy mound, sits a man conversing with a woman who stands before him with a boy. Beyond this group the roof of another farm-house, shaded by the oak tree, rises above the mound. The foreground is in shadow; sunlight falls on the middle distance. The farm buildings are the same as in 530.

Signed in full in the right centre, and dated 1631; panel, 11 inches by 16 inches.

In the possession of C. Brunner, Paris, 1912.
Sale.—Crouan of Nantes, and others, Brussels, March 5, 1914, No. 44.
In the collection of Harold Petri, Antwerp.

275. **AN INN ON THE HIGH ROAD.**—The inn is in the right middle distance. It consists of a one-storeyed building and a tall building of three storeys. In front of the open door two horsemen converse with peasants, one of whom sits on a bench. At the door is a woman. Behind the inn to the right are tall trees. By the roadside in front is a group of peasants resting; most of them sit on the ground. To the left

is a washerwoman beside a brook which the road crosses on a small arched bridge. Approaching the bridge from the right comes a man with a long staff on his shoulder, preceded by a dog. To the right of him is a well with a tall pole for raising water. To the left is a distant view across a stream.

Signed with the monogram on the right at foot, and dated 1653; panel, 19½ inches by 28½ inches.

Possibly in the Zweibrücken Gallery.
In the Augsburg Museum, 1899 catalogue, No. 621.

276. **A VILLAGE WITH A GREAT GOTHIC CHURCH.**—The church has on the left an unfinished front tower with a low octagonal spire; above the crossing is a pointed belfry; the nave and the choir to the right have buttresses. In front of the church are the low and mostly one-storeyed houses of the village. In the left foreground is a pond, at which five cows are watering. On the bank to the right is a group of peasants. In the village street on the extreme right are a horseman and a man with a burden on his back, behind whom is a dog. In the middle distance, on either side of the church, are trees. To the left is a distant view. Bright sky with light clouds.

Signed in the centre at foot with the monogram, and dated 1654; panel, 16 inches by 21½ inches.

In the Zweibrücken Gallery.
In the Augsburg Museum, 1899 catalogue, No. 622.

277. **A FARM-HOUSE WITH A WELL.**—The well is on the right in front of a fence. A man bending over the edge of the well draws up a bucket on a long pole serving as a lever. To the left are two women at a wash-tub. On a movable stand to the left of them are several pails. Farther back is a tumble-down thatched cottage, with a clump of trees towering above it. In front of the house are three pigs, one of which is in a pond in the left foreground. In the middle distance to the left is a stooping peasant. Beyond is a distant view, with a village having a squat church-tower.

Panel, 17 inches by 22 inches.

In the Mannheim Gallery.
In the Augsburg Museum, 1899 catalogue, No. 623.

277*a*. **A RIVER SCENE.**—Horses draw two carts. Farther away are some people near tents.

Signed; panel, 4 inches by 7 inches.

In the Bamberg Museum, 1891 catalogue, No. 523.

278. **HILLY LANDSCAPE WITH A VILLAGE.**—The village is in the middle distance. The low houses are dominated by a lofty church-tower with a flat roof. In the left foreground, cut off by the frame, is an inn, before which stands a tilt waggon. In the immediate left foreground are two fashionable couples with broad ruffs; they are having their fortunes told by gipsies. To the right, behind the group, rise two trees, overtopping the inn. In front of them, to the right, a peasant

sits on the ground conversing with a man who stands before him and has a sack on his back. To the right, alongside a stream, is a road on which two horsemen are riding forward.

Signed in full on the right at foot "I V GOIEN," and dated 1624; panel, 31½ inches by 44½ inches.

In a private French collection.
Sale.—Paris, June 2, 1909, No. 28 (1300 francs).
In the possession of Dreyfuss, Basel.
In the collection of H. Bosshardt, Basel.

279. **A FARM WITH A HAYSTACK.**—A sandy road runs past the farm-house. In the centre foreground is a group of five figures, three of them seated. On the extreme right is a stooping man. Another man is near the haystack. In the left centre is a large tree.

Panel, 16 inches by 26 inches.

In the collection of A. P. Vischer-Boelger, Basel, who inherited it.

280. **DUNES WITH A SANDY ROAD.**—The road runs from the left foreground into the distance. In the right middle distance, beside the road, is a farm-house amid trees. In the right foreground is a dune in bright sunlight. At the foot of it four peasants are resting—a peasant seated on the ground, two boys, and a woman with a basket on her head. Half-way up the dune is a post in the sand.

Signed on the right at foot with the monogram, and dated 1629; panel, cut down at the top, 11½ inches by 20 inches.

In the collection of E. Solly, Berlin, 1821.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 865.

281. **A SUMMER LANDSCAPE WITH A FARM-HOUSE.**—The farm is in the left middle distance. On the right a road leads from the front into the background. Under a great oak by the roadside in front a peasant sits conversing with a horseman. Farther away are other figures. In the middle distance there is a dovecot to the left of the road. To the right is a view over a common towards a castle amid trees in the distance. Bright blue sky with white clouds. Probably identical with 1139*c*. [Pendant to 1153. Cf. 1140*l*.]

Signed on the left at foot "I V GOIEN"; circular panel, 4 inches across.

Exhibited at Brussels, 1873, No. 67.
In the collection of B. Suermondt, Aachen; bought in 1874 for the Berlin Museum.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 865*a*.

282. **A PLAIN WITH A FORTIFIED CONVENT.**—To the left is the convent with a church. To the right are two windmills. In front are figures, cows, and horsemen. [Possibly identical with 419.]

Signed in full on the left at foot, and dated 1638; panel, 16 inches by 26 inches.

In the possession of J. Böhler, Munich.
In the collection of Alfons Jaffé, Berlin.

283. **LANDSCAPE WITH A TOWN ON A HILL.**—To the right is a windmill. On a road in front are figures, with a cart and cows.

Panel, 15½ inches by 21½ inches.

In the possession of J. Böhler, Munich.
In the collection of Alfons Jaffé, Berlin.

284. **Landscape with a Farm-house near a Bridge.**—The farm is on the right, beneath some tall trees. In the immediate foreground a road with deep ruts leads up to the bridge, over which a sportsman with a dog and a horseman are passing. By the roadside to the right sits a wayfarer conversing with a man who stands before him. To the left, on the broadening stream, is a rowing-boat with five persons, two of whom are women. Beyond is a view over open country. In the distance is a clump of trees above which rises a church-steeple. Light clouds in the sky.

Signed indistinctly on the right at foot—to judge from the photograph, the signature reads ". . . coter fe. 1620," pointing to Gillis de Hondecoeter as the painter; panel, 17½ inches by 28 inches.

In the Festetits collection, Vienna.
In the collection of Gustav Eltzbacher, Berlin, 1884.
In the collection of Frau Hedwig Lachmann, Berlin.

285. **Landscape with the Edge of a Wood.**—The wood extends into the right distance. In the right foreground two persons are resting. To the left is a view over hilly country. Grey cloudy sky.

Oval panel, 12½ inches by 16½ inches.

In the possession of J. Böhler, Munich; sold in 1912 to Mühsam.
In the Mühsam collection, Berlin.

286. **A VILLAGE STREET WITH HOUSES AND TREES ON BOTH SIDES.**—In the left foreground are houses and tall trees. In the right middle distance is a row of cottages.

Signed with the monogram on a fence to the left, and dated (?); panel, 16½ inches by 21½ inches.

In the collection of Frau Schöller, Berlin.

287. **Landscape with a Distant View.**—At the side of a road running from the left foreground into the distance sits a herdsman, staff in hand. Before him to the right is a little dog. On a low bank farther to the right are three white goats and a dark one. To the left are rocks and a steep hillock on top of which are tall trees. In the middle distance are clumps of trees, above which rises the tower of a castle. To the right is a distant view with a village.

Signed in full on the right at foot; panel, 14 inches by 18 inches.

In the possession of H. Weustenberg, Berlin, 1907 catalogue, No. 53.

288. **Landscape with Houses.**—There are figures. In the distance to the right are a mill and a church.

Signed in full in the centre foreground; panel, 19 inches by 25½ inches.

In the possession of H. Weustenberg, Berlin, 1907 catalogue, No. 54.

289. **LANDSCAPE WITH TWO HORSEMEN.**—With two wayfarers.

A small picture.

In the Besançon Museum, Gigoux collection.

290. **LANDSCAPE WITH A CORNFIELD.**—The field with sheaves is in the middle distance. To the left is a cottage amid a clump of trees. In front is a tree in shadow. In the distance to the right are a church and the roofs of a town.

Signed with the monogram on a fence to the right; panel, 19 inches by 22 inches.

In the collection of the Marquis de Lacaze, Bordeaux; bought in 1829 by the city.

In the Bordeaux Museum, 1910 catalogue, No. 193.

291. **LANDSCAPE WITH A WITHERED OAK.**—The oak stands on the right beside a road. The top is broken off; the tree has only one living branch. On the road in front stands a gipsy woman, telling fortunes to three peasants. Behind her to the right sits a woman with a child on her lap. From the left comes a herdsman with a stick on his right shoulder; two dogs run before him. Beyond, in the middle distance, two peasants are resting by the roadside. In the distance are another man with a dog, thatched cottages, and, on the horizon to the left, a tower. Dark clouds in the sky. Yellow in tone. The figures are full of colour and comparatively large.

Signed in full to the left at foot, and dated 1633; canvas, 66 inches by 57½ inches.

In the collection of the Marquis de Lacaze, Bordeaux; bought in 1829 by the city.

In the Bordeaux Museum, 1910 catalogue, No. 196.

292. **VIEW OF A CASTLE.**—With a sunlit road in front.

In the Azam collection, Bordeaux, No. 83; not in the sale, Amsterdam, December 15, 1909.

293. **VIEW OF THE DUNES.**—With a clump of four trees. In front are several small figures.

Panel, 18 inches by 14 inches.

In the collection of the late Q. Shaw, Boston (U.S.A.), 1908.

294. **A MEADOW WITH A BROKEN-DOWN FENCE.**—The fence runs from the right foreground into the left distance. In front, to the right, a shepherd boy sits on the ground. Before him to the right lies a goat. Behind him to the left two kids are playing in the sun; a third is suckling at its mother. Another goat lies in shadow in the left foreground. A peasant wearing a large straw hat leans on the fence which is nailed to two tree-trunks. On the left, farther away, four peasants are conversing; two of them sit on the ground. On a bank in the distance to the right are other peasants with a dog. Cloudy sky. Formerly attributed to Cornelis Molenaer because of the forged signature "C. M. 1591" at foot to the left.

Signed with the monogram on the lower cross-plank of the gate in the fence, and dated 1635; panel, 15½ inches by 25 inches.

In the Salzdahlum Gallery, No. 22.
In the Brunswick Gallery, 1900 catalogue, No. 340.

295. **A HILLY LANDSCAPE.**—In the centre, behind a row of willows, rises a church-tower. To the left is a windmill. On a bank to the right is a cottage. In the left foreground are cows at pasture; to the right of them are two men.

Signed on the right at foot "Van Goyen"; panel, 19 inches by 28½ inches.

Exhibited at Bremen, 1904, No. 180.
In the collection of Fräulein M. Focke, Bremen.

296. **LANDSCAPE WITH A LOW THATCHED COTTAGE.**—The cottage is on the left behind some willows. Leading past it is a road, beside which on the right stands another cottage, in front of which is a cart. In the left centre foreground are two men at the roadside.

Signed in full on the left at foot, and dated 1635; 15 inches by 23 inches.

Exhibited at Bremen, 1904, No. 178.
In the collection of Gustav Rassow, Bremen.

297. **A SUNLIT DUNE.**—The dune is on the left beside a road leading from the right foreground into the distance. On the dune is a lop-sided beacon. In front of this to the right is a dog, with three men watching it. In front to the left a weedy piece of ground lies in shadow. In the right middle distance, beside the road, is a cottage; in front of it is a well with a tall draw-pole. Light clouds in the sky.

Panel, 9½ inches by 14 inches.

In the collection of August Fischer, Breslau; bequeathed to the town.
In the Breslau Museum, 1891 catalogue, No. 135.

298. **A THATCHED COTTAGE.**—The cottage stands on the left beside a road leading away into the distance to the right. On the extreme left is a fence adjoining the cottage. Behind the cottage, on both sides, are trees; in front is a cart. In the right foreground, in full sunlight, is a well, with a man leaning over the edge. On a barrow to the left are three baskets.

Signed with the monogram; panel, 12½ inches by 18 inches.

In the collection of W. Clarkson Wallis, Brighton.

299. **DUNES.**—Already very monochromatic for that date.

Dated 1628.

In the Cavens collection, Brussels.

300. **DUNES WITH A ROW OF COTTAGES.**—The cottages stretch diagonally across the picture. A road with deep ruts disappears between two sandhills. A man with a sack on his shoulders, followed

by a dog, approaches the front. Farther back a woman and a boy converse with a peasant seated by the roadside. In the left foreground sit two wayfarers. On the right are other figures. Above the cottage roofs rise trees, the foliage of which shows varied shades of green. A good picture, painted in a somewhat sketchy and decorative style.

Signed in full and dated, "J V Goyen 1630"; canvas, 48 inches by 67½ inches.

Exhibited at Amsterdam, 1903, No. 9.
In the Oudry collection, Paris.
Sales.—Auguste Courtin, Paris, March 29, 1886 (3900 francs); *see* P. Eudel, *L'Hôtel Drouot en* 1885–86, p. 263.
H. Haro, Paris, May 30, 1892, No. 17 (7100 francs).
In the possession of F. Kleinberger, Paris, 1903.
In the collection of Baron L. Janssen, Brussels.

301. **LANDSCAPE WITH A CLUMP OF TREES.**—Past the trees on the right runs a road. Along the road, to the left of the trees, two horsemen ride away. Beneath the trees to the right are three figures. To the left cows are grazing near a still pool. In front is a rowing-boat with figures. Beyond the pool is a large castle. Light clouds in the sky. Sketchy and brown in tone.

Signed with the monogram, and dated 1651; panel, 9 inches by 15 inches.

Exhibited at Amsterdam, 1903, No. 49.
In the possession of Le Roy Frères, Brussels.
In the collection of Baron L. Janssen, Brussels.

302. **DUNES WITH A SUNLIT SANDY ROAD.**—The road runs from the right foreground into the left distance. In the middle distance, where the road descends into a hollow, two persons, seen from the back, sit by the roadside. Beyond is a view over a flat landscape. To the right are bushes, amid which stands a cottage. A man stands behind a fence in front of the cottage. To the left is a small chicken-house. Dark clouds in the sky.

Panel, 6½ inches by 8½ inches.

Exhibited at Amsterdam, 1903, No. 13.
In the Louvois collection, Paris.
In the collection of Baron L. Janssen, Brussels.

303. **PEASANTS AT REST, CONVERSING.**—A grey-bearded peasant with a red cap sits on the ground, with his head turned to the right; he rests his left arm on a basket and thrusts his right hand into his jacket. He looks up at a woman standing before him to the left; she rests her arm on her hip and bends down to him. She wears a fur cap; she has thrust her right arm through the handle of a basket, and carries another basket on her back. Between them stands a boy; his arms are folded and he wears a cap. He leans forward to join in the talk. To the left, behind the woman, stands a rustic youth with his hands in his breeches pockets. Behind the group is a great oak with wide-spreading branches.

On the right a road leads away; a man with a load on his back and two women approach the front. Cf. 305.

Signed in full in the left centre, and dated 1635—but the inscription disappeared when the picture was restored in 1914; canvas, 36 inches by 39 inches.

Sale.—Wyl von Wymetal, and others, Cologne, June 14, 1895, No. 94; sold to Budapest in 1896.

In the Budapest Museum, 1910 catalogue, No. 341.

304. **LANDSCAPE WITH A SANDY ROAD.**—A waggon with two horses, carrying about ten persons, approaches the right foreground. There are some smaller figures and, in the left background, several cottages. An early work, probably painted before 1630.

Panel, 14 inches by 25 inches.

In the Esterhazy collection, Vienna; bought for Budapest in 1869.

In the Budapest Museum, 1910 catalogue, No. 566.

305. **A PEASANT COUPLE WITH A BOY.**—All three, with baskets on their backs, come along a road to the left. On the left of them is the woman with her right hand on her hip; she turns to speak to the man in the centre. He wears a cap and baggy breeches and has a full, round beard; he looks at the spectator. On the right walks the boy, wearing a round cap and having his arms folded. Above the three is the branch of a tree standing on the left. In the right middle distance, out of the shade of the trees, another rustic couple come along beside a fence; a boy walks in front of them. On the extreme right is a view of a sunlit meadow surrounded by trees. The figures, in the style of their costumes and equipment, are the same as in the similar picture at Budapest, 303.

Canvas; bound in proportion to its height.

In the collection of Johann Biehn, Budapest.

306. **LANDSCAPE WITH COTTAGES AND A ROAD.**—The road winds away from the left foreground into the right distance. To the left, on a bank between two trees, is a cottage, with a woman standing at the door. A peasant walks up the path to the house. On the main road below a woman sits in a cart drawn by a single horse; the driver, standing beside it, converses with a rustic couple. From the left comes a man with a basket on his back and a smaller basket in his right hand. From the right come a peasant with a stick on his shoulder and, farther away, a horseman. In the right foreground is a pool. In the left middle distance is rolling country, cut off by a staked fence. Behind this are gardens with trees, amid which are cottages and a church. Light clouds in the sky.

Signed on the left at foot "I V GOIEN 1626"—the third figure had been altered by some forger to a "3"; panel, 12½ inches by 23½ inches.

Exhibited at Stuttgart in 1909 or 1910.

In the possession of J. Goudstikker, Amsterdam.

In the collection of Friedrich Glück, Budapest.

307. **LANDSCAPE WITH A COTTAGE.**—In front are three figures and a small cart. Yellowish-red in tone.

Signed with the monogram on the right at foot, and dated 1631; panel, 12½ inches by 17 inches.

In the collection of B. Mancel, Caen, who died in 1872.
In the Caen Museum, Mancel bequest, 1897 catalogue, No. 32.

308. **DUNES WITH A ROAD.**—The road leads from the left foreground past two farm-houses into the distance. Between the farms are two clumps of tall trees. On a sandhill in the right foreground three persons are looking at the view. One man sits on the ground while another man with a boy stands behind him. Cloudy sky.

Signed on the left at foot "I V GOIEN 1628"; panel, 11 inches by 14 inches.

In the collection of Daniel Mesman, Cambridge; bequeathed in 1834 to the Fitzwilliam Museum.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. V. 52.

309. **LANDSCAPE WITH A LOW BANK OVERGROWN WITH BUSHES.**—The bank is in the left foreground. On it, almost in the centre, a man with a dog walks to the right. Beyond is a cornfield; the sheaves are being loaded on to a waggon; there are various figures. Beyond the field is a walled town with towers and a church—perhaps Dordrecht. In the distance is a river. On the horizon are low hills. Cloudy sky.

Signed in full in the left centre at foot; panel, 14½ inches by 22½ inches.

In the collection of Daniel Mesman, Cambridge; bequeathed in 1834 to the Fitzwilliam Museum.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. V. 53.

309*a*. **A ROAD.**—The road leads from the right foreground past some cottages into the left distance. A cart stands outside a house with a sign; the horse is feeding at a manger. In the right foreground two men are conversing over a fence near a dovecot. To the left is a distant view of the sea with ships.

Signed on the right below the fence with the monogram, and dated 1631 (?); panel, 12 inches by 20 inches.

In the Coste Reboulh collection, Carcassonne; bequeathed in 1888 to the town.
In the Carcassonne Museum, catalogue No. 26.

310. **LANDSCAPE WITH COTTAGES.**—In front are peasants. To the right is an open view.

A small picture.

In the collection of the late A. de Ridder, Cronberg near Frankfort-on-Main, 1905; not in the 1910 catalogue.

311. **A FARM WITH A WELL.**—The well is on the right. A man leans over the edge; a woman pulls down the tall lifting-pole. On the extreme right is a barrow with pails on it. Farther away is the

thatched house. On a bench outside sits a peasant; beside him stands another man in front of the open door. To the left of the man stands a woman holding a basket in her left hand and grasping a boy with her right. Farther back rises the gable of another cottage. In the left foreground is a pool; on a low bank beside it sit two peasants. To the left of them lies a cart-wheel. Beyond is seen, across the meadows, a farm-house with a haystack amid trees. Light clouds in the sky.

Signed on the right at foot with the monogram, and dated 1633; panel, 20 inches by 32 inches.

In the Dresden Gallery, 1908 catalogue, No. 1338A; it was there in 1754.

312. **A VILLAGE STREET.**—The street leads from the foreground into the distance; to the left are houses and to the right willows. On the left edge of the picture a peasant sits in front of a milestone; he has a basket on his back and a stick over his right shoulder. To the left, with his back towards the peasant, another man is seated on the ground. To the left is a thatched cottage. In front of it two men stand conversing with a woman who holds a pail in her left hand. On the extreme left is the lifting-pole of a well. Farther along the road are two more farm-houses with outbuildings. On the right-hand side of the road, at the foot of the nearest willow, sit a man and a woman with a basket on her left arm. A peasant stands in front of them. On the extreme right is a view across meadows; on the horizon is a church.

Signed on the left at foot "I V GOIEN 1628"; panel, 14 inches by 25 inches.

In the collection of Friedrich Moritz Gontard, Frankfort-on-Main, who died in 1886; bequeathed in 1892 to the Städel'sche Kunstinstitut.

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 242A.

313. **A ROAD IN THE DUNES.**—The open plain is cut off on the right by a dune, over which runs a road. On the road are a horseman and a wayfarer with a basket on his back. In the distance the roofs of a farm are seen amid trees. Grey cloudy sky. [Pendant to 398*c*.]

Signed on the right at foot with the monogram, and dated 1629; panel, 12½ inches by 22½ inches.

Sales.—J. M. Birkenstock, Vienna, March 1811, No. 431.
Frau A. Brentano, Frankfort-on-Main, April 4, 1870, No. 23 (280 florins, Bourgeois).

In the collection of J. and A. Brentano, Frankfort-on-Main; given as a whole in 1895 to the Städel'sche Kunstinstitut.

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 242B.

314. **IN THE DUNES.**—A range of dunes overgrown with trees stretches away from the right foreground into the left distance. A sandy road runs at the foot of the dunes towards a town in the left distance on the far side of a stream. The church-tower of the town has a bulbous top. To the right a horseman and a pedestrian go away over the hill, at the left end of which stand three cows. Brown on brown.

Signed on the right at foot with the monogram; cardboard on panel, 7 inches by 12 inches.

In the possession of J. Goldschmidt, Frankfort-on-Main.

315. **Dunes with a Road.**—The road runs from the right foreground into the left distance. To the right, on the far side of the road, stand some gnarled oaks. Farther away, amid the trees, is a farm-house. On the road by the house stand a horse and cart; the horse's head is turned away. The driver stands up; behind him sit a man and a woman. Round the cart are various figures. To the right are a horseman and a herdsman with a long staff who sits on the ground. Beyond to the right, on a low bank, sits another man. To the left is a distant view of flat country. Cloudy sky. To judge from the photograph, this was genuine.

Canvas, broad in proportion to its height.

Exhibited at the Starye Gody (Old Times) Exhibition, Petrograd, 1908, No. 455.

In the Palace, Gatshina.

316. **AN ATTACK BY ROBBERS IN A SUNKEN ROAD.**—The road leads from the shadowed left foreground to the sunlit middle distance on the right. A traveller who has been despoiled stands with clasped hands before a robber on a rearing horse. Another robber stands behind him. A third bends over his clothes which lie on the ground. Two of the bandits crouch in a listening attitude on the left of the glade which is overshadowed by trees and bushes. In the right middle distance two men run across the open meadow towards a wood, above which rises a church-spire.

Signed with the monogram; panel, 18 inches by 22 inches.

Sale.—H. Wedewer, Cologne, May 1, 1899, No. 92.

In the collection of Arthur Kay, Glasgow, 1909; not in the catalogue of the sale in London, May 11, 1911.

317. **DUNES WITH A WOODEN FENCE.**—The fence is in the left centre foreground. Two peasants are talking across the fence. A third peasant with his back to the spectator sits on the left beside a road which leads to an opening in the dunes to the right. Two peasants with sacks on their shoulders disappear into this opening. Above them to the left, on the top of the dunes, the figures of two men, one seated and the other standing, with a dog are silhouetted against the sky. In the middle distance is a farm half-hidden by trees. To the left is a view of the dunes. Heavy rain-clouds in the sky.

Signed on the right at foot with the monogram, and dated 1631; panel, 12 inches by 20 inches.

In the Gotha Museum, 1890 catalogue, No. 237.

318. **AN INN ON A COUNTRY ROAD.**—The road leads away on the left into the distance. To the left of the inn, which bears the sign of the swan, is a single tall tree. Beneath it stand two carts, with three horses feeding at a manger. In the nearer cart sit five persons: the innkeeper hands a drink to the man sitting at the back. To the left

of the manger a wayfarer converses with two peasants, one of whom sits on the ground. Along the road in the middle distance comes a waggon with three horses. On the extreme left are four willows, with a view of fields and a distant church-tower. In front of a stable in the right foreground two peasants, one of them seated, and a woman with a basket on her arm are conversing.

Signed with the monogram on the fence in front of the inn, and dated 16–0—the third figure is illegible but cannot possibly be a 2 as might be supposed from the reproduction in the catalogue; panel, 13½ inches by 25 inches.

In the Gotha Museum, 1890 catalogue, No. 238.

319. **A CART ON THE ROAD.**—The cart has stopped outside a house on the left. A peasant sits on the horse; another man is in the cart. They are talking to a woman who stands to the right; she has a basket in her left hand and holds a boy by the right hand. Behind them crouches a dog. Farther away on the road, which goes downhill, a horseman rides off, while three peasants come forward: the centre man has a long stick on his shoulder. To the left of the road are bushes. Above the house rises an oak. White clouds in the sky.

Signed with the monogram on the road to the left, and dated 1651; panel, 14 inches by 13½ inches.

Exhibited in Berlin, 1906, No. 36.

In the collection of C. von Hollitscher, Berlin, 1912 catalogue, No. 38; bought in Vienna, 1902.

In the possession of K. W. Bachstitz, The Hague.

320. **VIEW OF A TOWN FROM THE DUNES.**—On a sunlit bank in the left foreground a herdsman drives three cows. To the right, by the roadside, a man is seated; another stands behind him. On the extreme left is a bent tree. In the distance to the right are a horse and cart with two passengers; a boy with a stick walks at the back. On the right, across the plain, is the town with towers and windmills, dominated by a church with a high roof and a small belfry. The silhouette of the town reminds one of Haarlem.

Signed with the false signature "A. Cuyp" on the left at foot; panel, 14 inches by 18½ inches.

In the collection of F. von Gans, Frankfort-on-Main.

In the possession of K. W. Bachstitz, The Hague.

321. **A PLAIN WITH A FARM AND A HAYSTACK.**—On a sandy hill three men are resting. Between two trees is a view of a farm with outbuildings. Farther away is the great roof of another farm.

Signed with the monogram, and dated 1629; panel, 11½ inches by 21½ inches.

Exhibited at Amsterdam, 1903, No. 8.

In the collection of H. P. Bremmer, The Hague.

322. **DUNES WITH COTTAGES.**—A broad sandy road leads between the houses. A man with a stick on his shoulder comes forward.

Farther away are two men and a woman; in front of them are a child and a man. Beyond these again is another man.

Panel, 16½ inches by 25 inches.

In the possession of J. Hageraats, The Hague, 1918.

322*a*. **A FARM.**—A farm with a haystack in sandy country sloping down from right to left. The nearer building has a thatch, the farther one a tiled roof. One man sits while another stands outside the door. Already monochromatic, in yellowish-green.

Signed in full on the right at foot "I V GOYEN," and dated 1628; panel, 8½ inches by 13½ inches.

In the possession of J. Hageraats, The Hague, 1921.

323. **A SANDY ROAD.**—A broad and sunlit road runs diagonally from the right foreground into the left distance. It skirts a sandhill, on which are two great leafless oaks, with a fence to the right and low trees to the left, and two small thatched cottages. In the shadowed foreground two men sit conversing. Four persons are near the fence.

Signed on the left at foot with the monogram, and dated 1633; panel, 25 inches by 40 inches.

In the Reformed Church Orphanage, Haarlem, old No. 618.

324. **IN THE DUNES.**—To the right is a fence. In the distance is a cottage. In the centre of the middle distance is a clump of trees near a second cottage. A man and woman are conversing in the left foreground: another man with a basket and a stick listens to them. Behind the opening in the fence stands a man with a sack on his shoulders. The foreground is in shadow.

Signed on the left at foot with the monogram; panel, 22 inches by 38½ inches.

In the Reformed Church Orphanage, Haarlem.

324*a*. **A FORTIFIED TOWN.**—Above the walls to the right are roofs; in the centre rises a massive tower. Peasants rest in front. Along a road to the left a cart approaches the gate. In the distance is a church.

Signed on the right at foot—perhaps falsely—with the monogram, and dated 1644; oval panel, 12 inches by 16½ inches.

In the collection of Frau Halle-Heine; bequeathed in 1880 to the Kunsthalle.
In the Kunsthalle, Hamburg, 1921 catalogue, No. 63.

324*b*. **A FARM ON A LOW HILL.**—The farm is in the right foreground near the sea which is seen in the distance to the left. In the centre are two figures at a well. Light yellow in tone.

Signed on a plank to the right with the monogram, and dated 1632; panel, 11 inches by 16½ inches.

Exhibited at Bremen, 1904, No. 176.
In the collection of H. H. Meier the younger, Bremen.
In the Kunsthalle, Hamburg, the property of the Society of Friends of Art of 1870, 1921 catalogue, No. 607.

325. **LANDSCAPE WITH A BARN AND A WELL.**—In the middle distance are several trees with thin foliage. In front of them is a woman with a bluish-green coat. In the immediate foreground is a pool. Two men sit on the ground to the left, in front of a cart. Beyond them is a view. Bright clouds in the sky.

Signed in full on a piece of wood in the centre foreground, and dated 1635 (?); panel, 10½ inches by 14½ inches.

In the Giroux collection, according to a label on the back.
In the Posselt collection, Heidelberg; bequeathed in 1910 to the museum.
In the Heidelberg Museum, No. 37.

326. **LANDSCAPE WITH A CLUMP OF GREAT TREES.**—Amid the trees on the right is a cottage. Almost in the centre is a small barn. On a sunlit sandy patch in the right foreground are seven figures. To the left of these is a pool. To the left again is a vista. Light clouds in the sky. Evening.

Signed in full on the right at foot, and dated 1633; panel, 16 inches by 24 inches.

In the Posselt collection, Heidelberg; bequeathed in 1910 to the museum.
In the Heidelberg Museum, No. 38.

327. **LANDSCAPE WITH A WELL OUTSIDE A HOUSE.**—A woman stands near the house. In the left foreground are three other figures.

Signed in full on the right at foot; about 12 inches by 17½ inches.

Exhibited at Leeds, 1868, No. 706.
In the collection of Lord Scarsdale, Kedleston Hall.

328. **HILLY LANDSCAPE WITH A WALLED TOWN.**

Signed in full in the centre at foot, and dated 1636; panel, 27 inches by 35½ inches.

Exhibited at Leyden, 1906, No. 15.
In the collection of Hugo Salomonsen, Copenhagen.

329. **DUNES.**—In the foreground figures stand on the dunes which stretch away to the right. To the left is the sea. In the distance to the right are houses and villages amid the dunes.

Signed with the monogram, and dated 1646; panel, 15½ inches by 22 inches.

In the collection of A. Thieme, Leipzig; given in 1886 to the museum.
In the Leipzig Museum, 1914 catalogue, No. 590.

330. **A FARM.**—In the centre a building. On the road leading past them are four peasants; farther back is a man on a grey horse. Above the trees to the right rise the roof and tower of a church.

Signed on the left at foot "J. v. Goijen," and dated 1628; panel, 10 inches by 15 inches.

Exhibited at Leipzig, 1889, No. 83.
In the possession of C. Sedelmeyer, Paris; sold in 1888 to A. Thieme.

In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 25; acquired in 1916 by the museum.

In the Leipzig Museum.

331. **AN INN ON A ROAD THROUGH THE DUNES.**—Under a great oak in the left foreground a man sits conversing with a woman, carrying a basket on her arm, who stands before him with a boy. To the right of the group a waggon with two horses stops on the road; the horses' heads are turned away; there are five persons in the waggon. Beyond, in the middle distance, is the thatched roof of the tumble-down inn. A sign hangs over the door. In front of the door two horses stand at a manger, into which the driver shakes some corn. The road is lost in the distance to the right; farther back along the road come a horse and cart with two passengers. In the right foreground a peasant and a soldier sit on a low bank. Grey sky.

Signed on the left at foot, and dated 1632; panel, 16½ inches by 24½ inches.

Exhibited at Düsseldorf, 1904, No. 304; at Leipzig, 1914, No. 44.

In the Hohenzollern-Hechingen collection, Löwenberg.

Sold by an Amsterdam dealer in 1901 to Consul Weber.

Sale.—E. F. Weber, of Hamburg, Berlin, February 20, 1912, No. 232 (7500 marks).

In the collection of Edgar Herfurth, Leipzig.

332. **LANDSCAPE WITH FIGURES.**—A heath on rising ground. To the left is a pool. On a path in the centre foreground stands a man. To the right of him, on the top of a bank, sit two persons. Beyond, in the centre of the middle distance, is a gabled farm-house, behind which trees stand out against the cloudy sky.

Panel, 16 inches by 24 inches.

Mentioned by Waagen, i. 357.

In the collection of Lieut.-Col. Ollney; bequeathed in 1837 to the National Gallery.

In the National Gallery, London, No. 137.

333. **LANDSCAPE WITH COTTAGES.**—A road runs past the cottages. By a hedge in the right foreground are three peasants, near trees.

Panel, 15 inches by 23 inches.

In the collection of Alfred Beit, London, 1904 catalogue, p. 54.

In the collection of Sir Otto Beit, London.

334. **DUNES WITH A SANDY ROAD.**—To the left is a group of three peasants, two of whom sit on the ground. In the distance are cottages and a haystack. In front are several men and a cart.

Signed on the ground to the left with the monogram, and dated 1629; panel, 11 inches by 16½ inches.

In an English sale, No. 28.

In the possession of A. H. Buttery, London, 1919.

335. **Landscape with Soldiers resting.**—The soldiers are on the right. Hung too high to be examined.

In the collection of the Earl of Caledon, London.

336. **DUNES WITH TWO GREAT TREES.**—The trees are in the centre. On either side of them is a fence. In the left foreground a man stands conversing with a peasant seated before him; two peasants stand listening. Over the fence to the right two men are talking. In the centre foreground is a dog. "An unusual composition for the master: broad and light in handling." (Waagen.)

Signed in full on the fence to the right, and dated 1632; canvas, 26½ inches by 34 inches.

Mentioned by Waagen, Suppl. 238 (1857).
Then in the collection of the Earl of Harrington, London.
Sale.—Earl of Harrington, London, May 18, 1917, No. 23.
In the possession of H. M. Clark, London, 1919.

337. **A SANDY ROAD BETWEEN TALL TREES.**—The road runs from the right foreground into the left distance. In the right foreground sit two men. In the right centre a woman with a dog goes away. At the edge of the road are five or six sheep. In the distance to the left are three figures: above a bank rises the roof of a house.

Signed on the left with the monogram, and dated 1633; panel, 15½ inches by 22½ inches.

In the possession of J. Markey, London, 1919.
Sale.—London, January 28, 1921, No. 109.

338. **DUNES AT THE EDGE OF A WOOD.**—At the door of a cottage to the right are three figures, one of them seated. In the distance to the left two figures stand out against the cloudy sky. [Pendant to 568.]

Signed on the right of the seated figure with the monogram, and dated 1631; panel, 14 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 71.
In the collection of the Earl of Plymouth, London.

339. **PASTURES WITH A BROKEN-DOWN FENCE.**—The fence runs across the front parallel to the edge of the picture. In front of it, in the centre, are two shepherds, one seated and the other lying prone. They converse with two men who lean over the fence. Beyond, in the middle distance, is a farm partly hidden by trees and overtopped by a great clump of trees. To the left is a haystack, with a vista. To the right is a tree-trunk, from which a fence runs towards the farm. Beside the fence three persons are conversing. There are great white clouds in the blue sky. The foreground is in shadow; the pastures beyond the fence are in full sunlight.

Signed with the monogram on a plank in shadow to the right, and dated 1631; panel, 12½ inches by 20 inches.

Sales.—Jos. Monchen, and others, Amsterdam, April 30, 1907, No. 83 (1100 florins).

Amsterdam, April 26, 1910, No. 45.
In the possession of Max Rothschild, London, 1919.

339*a*. **UNDER AN OAK.**—In the right foreground sits a shepherd with his dog. In the middle distance is a farm.

In the collection of the Earl of Radnor, Longford Castle, 1898 catalogue, No. 190.

340. **LANDSCAPE WITH A CORNFIELD.**—A peasant in a red jacket and cap with bluish-grey breeches opens a heavy gate and steps out on to a road. He has a purse in his girdle, and carries a stick over his left shoulder. In the distance are trees. Grey, cloudy sky. Painted about 1628–30. [Pendant to 341.]

Panel, 4½ inches by 4½ inches.

In the Magdeburg Museum, Gruson bequest; bought in 1894.

341. **LANDSCAPE WITH TWO PEASANTS RESTING BEFORE A FENCE.**—The man on the left sits on a whitish-grey sack, facing the spectator. He wears a red jacket and a white neck-cloth. The man on the right lies with his back to the spectator, leaning his right arm on a sack. He wears a yellow jacket and greenish-blue breeches. Greyish-white sky. Painted about 1628–30. [Pendant to 340.]

Panel, 4½ inches by 4½ inches.

In the Magdeburg Museum, Gruson bequest; bought in 1894.

342. **DUNES.**—With several groups of figures resting or walking, a cart, and three horsemen.

Signed in full, and dated 1641; panel, 12 inches by 16 inches.

In the Mannheim Museum, 1900 catalogue, No. 175.

343. **A FLAT LANDSCAPE WITH A WAGGON AND TWO HORSES.**—A road leads away to the left. The waggon on the right is going over a small arched bridge. Three couples sit one behind the other; all of them are embracing and kissing—after what is said to have been the old Dutch custom when people were crossing a bridge. The driver sits in front, flourishing his whip. On the right, behind the waggon, runs a boy. On the road in the left foreground are two beggar children—a boy who salutes and a girl who holds up her apron. Beyond is a pasture with cows. In the distance to the left is a windmill, while to the right a church-steeple rises above the trees. On the right, on the water under the bridge, are three ducks. On the horizon is a haystack amid three trees. Light clouds in the sky. [Similar to 377.]

Signed with the monogram on the arch of the bridge, and dated 1648; panel, 14½ inches by 26½ inches.

Exhibited by Sedelmeyer, Paris, 1901, No. 83*; at Düsseldorf, in the Nemes collection, 1910, No. 42.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 50 (2300 francs).

In the collection of Marczel von Nemes, Budapest; not in the sale, Paris, June 18, 1913.

In the collection of Karl Lanz, Mannheim, 1917 catalogue, No. 23.

344. **A FLAT LANDSCAPE WITH A FARM.**—The farm is on the left. On the tree-trunks lying in front a man sits conversing with a peasant standing before him. To the right of the house an oak towers above it. To the right again is a haystack, half hidden by bushes. From the right foreground a road with cart-ruts leads into the distance. At the roadside, in the right middle distance, two men are lying; in front of them stand a peasant woman with a basket on her right arm and a boy with a basket on his back. Beyond is a view of a plain overgrown with bushes. Cloudy sky.

Signed with the monogram in the left foreground, and dated 1629; panel, 16½ inches by 26 inches.

In the Aschaffenburg Gallery.
In the Aeltere Pinakothek, Munich, 1915 catalogue, No. 535.

345. **DUNES WITH A SANDY ROAD.**—The road leads past a row of cottages and hovels amid trees. In the centre foreground are a woman and a child at a well. To the right of them two persons are seated. In the foreground also are a barrow, a cart-wheel, and other objects.

Panel, 14½ inches by 21½ inches.

In the possession of J. Böhler, Munich, 1915.

346. **LANDSCAPE WITH A COTTAGE BY A WOOD.**—A broad road leads towards a distant bridge, over which go a cart and a peasant, seen against the sky. To the right is a hill, pierced by a road and surmounted by the edge of a grey wood of gnarled trees. At the corner near the bridge is a cottage, towards which a woman walks. A horseman, followed by a wayfarer, comes along the road. To the left several persons stand round a seated figure. Beyond this group is a view of a plain with a low horizon. The clouds in the sky are dark on the left and brightly sunlit on the right.

Signed on the right at foot "J V GOIEN," and dated 1616—though the third figure is probably a 2; panel, 16 inches by 27 inches.

In the Forel collection, Nancy; sold in 1863 to the museum.
In the Nancy Museum, 1909 catalogue, No. 231.

347. **DUNES WITH A ROAD.**—The road crosses the picture at an angle. By a hedge are four figures, one of them on the far side. On the right, and also on the left, the roof of a cottage is seen amid trees.

Panel, 17½ inches by 24½ inches.

In the collection of J. C. Stillwell, New York.

348. **LANDSCAPE WITH AN OLD CASTLE AND A TURRET.**—The castle stands amid trees on the far side of a moat. Nearer the front is a garden surrounded by small houses. A wooden bridge leads under a gateway to a road in the right foreground: on the road are wayfarers, a coach, a horseman, and a beggar. [Probably identical with 1149.]

Signed in full "J V GOYEN," and dated 1634—a date altered from 1624; circular panel, 13 inches across.

Sales.—J. Bosscha, and others, Amsterdam, November 28, 1911, No. 23.
Madame J. Teixeira de Mattos, and others, Amsterdam, November 28, 1916, No. 44 (1400 florins, Goudstikker).
In the possession of J. Goudstikker, Amsterdam.
In the collection of P. Smidt van Gelder, Nieuwersluis.

349. **Dunes with two Cottages.**—The cottages stand to the left amid trees behind a tunble-down fence. In the right foreground a man with a stick converses with a seated woman. Farther away are other figures.

Panel, 10 inches by 15 inches.

In the collection of J. Hage, Nivaa, Denmark; 1913 catalogue, No. 26; bought in Paris in 1904.

350. **LANDSCAPE WITH A ROAD BEFORE AN INN.** A small round picture.

In the collection of the Marquise d'Aoust, Paris.

351. **DUNES WITH PEASANTS OUTSIDE AN INN.**—A large waggon stands in front; another goes away.

In the collection of the Marquise d'Aoust, Paris.

352. **DUNES WITH A COTTAGE AMID TREES.**—A sketch without figures.

In the collection of the Marquise d'Aoust, Paris.

353. **A ROAD IN THE DUNES.**—The road with cart-ruts bends in the foreground and goes away past a row of cottages, the thatched roofs of which stand out against trees. On the right a man stands on a ladder, placed against a dovecot. The dovecot, made like a small house, is supported on tall posts. A haycart with two horses stands in the road in the middle distance. Pale colouring.

Signed on the right at foot "J V GOIEN," and dated 1635; panel, 12 inches by 20 inches.

Sale.—Paris, May 8, 1891 (2550 francs, Schloss).
In the collection of the late Adolphe Schloss, Paris.

354. **LANDSCAPE WITH AN OLD AND DILAPIDATED HOUSE.**—The basement of the house is of stone; the upper storey is timbered. Above the door projects a dovecot. In the courtyard behind is a tree. To the right of this, at the edge of a field, three men are conversing. To the right also, but farther back, a tower encircled with trees stands in the open fields. To the left is a view of the plain, with a distant church-tower.

Signed in full on the left at foot, and dated 1641; oval panel, 15½ inches by 19½ inches.

Etched by L. Lowenstam.

Exhibited at Leyden, 1906, No. 18; at Paris, 1911, No. 39—but No. 40 in Dayot's work on the exhibition.

Sales.—H. Roxard de la Salle of Nancy, Paris, March 28, 1881, No. 13 (4100 francs, Richard).

Laurent Richard, Paris, May 28, 1886, No. 21 (4800 francs); Eudel, *L'Hôtel Drouot en 1885–86*, 435. Dayot identifies this as the exhibited picture, but the descriptions differ widely; Richard's picture was a river scene.

In the collection of Max Wassermann, Paris.

355. **Landscape with a Road.**—Two wayfarers are going along; two others rest by the roadside. To the right are a sandy hill and a farm with a clump of trees and a fence, at the gate of which stands a peasant. On the hill is a man with a sack on his shoulders. There are other figures. In the distance to the left is an open plain. The picture was in too bad a light to be properly examined.

Traces of a signature in the centre at foot; panel, 14½ inches by 27½ inches.

In the collection of Madame Petit, Petrograd; bought in 1889 (250 roubles) for the Hermitage.

In the Hermitage, Petrograd, 1901 catalogue, No. 1721.

356. **A COTTAGE WITH FIVE CHILDREN.**—In the right foreground two children sit on the ground, while the others stand; a boy with his back to the spectator has a basket on his left arm. Behind them is a poor cottage, overshadowed by a clump of tall trees. Beyond to the left is a haystack; a peasant climbs up a ladder against the stack. In the distance to the left are a clump of trees and the roof of a house. The foreground is in shadow; the middle distance is in bright sunlight. Light clouds in the sky. There is already very little colour in the picture.

Signed with the monogram, and dated 1631; panel, 10 inches by 16 inches.

In the Semeonoff collection, Petrograd, 1906 catalogue, No. 175; bought in 1914 for the Hermitage.

In the Hermitage, Petrograd.

357. **LANDSCAPE WITH A COTTAGE BENEATH A GREAT OAK.**—The oak stands to the left beside a road leading into the distance. To the left of it is a covered well. Behind this is the cottage; a man with a sack on his shoulders goes towards it. In the centre foreground a horseman converses with two peasants and a woman. On the right a peasant couple walk away. In the right middle distance is a stream; on a bank beyond it stands a windmill. In the distance to the right are cottages amid trees, above which rises a church-steeple. Birds are flying in the clear sky. [Probably identical with 415. Pendant to 1172.] Cf. also 494*b*.

Signed on the left at foot "J V GOIEN," and dated 1625; a small round panel.

In the collection of the late P. Delaroff, Petrograd; not in the catalogues of the sales, Paris, April 23 and 27, 1914.

358. **TWO COUNTRY CARTS ON A ROAD.**—The road leads away from the foreground. To the left, beyond a fence, is a clump of tall trees. Farther back, in front of a large haystack, is a cottage,

before which stand two carts. In the nearer cart are five persons; the horses' heads are turned away. To the left of them stand a boy and a man with a sack on his shoulders. The other cart stands farther away; the horses, turned towards the front, feed at a manger. In the right foreground is a group of four persons beside the road, which has deep ruts; two men are seated, while a man and a boy stand before them. In the immediate foreground lies a cart-wheel. Cloudy sky.

Signed on the fence to the left with the monogram, and dated 1632; panel, broad in proportion to its height.

In the collection of the late P. Delaroff, Petrograd; not in the catalogues of the sales, Paris, April 23 and 27, 1914.

359. **DUNES.**

Signed with the monogram, and dated 1630

In the collection of the late P. Delaroff, Petrograd; not in the catalogues of the sales, Paris, April 23 and 27, 1914.

360. **DUNES: HAY-MAKING.**—Peasants load hay on a waggon. In the distance to the left is another haywain with peasants. There are six other figures, some of them resting.

Signed in full "V GOIEN," and dated 163– (the last figure illegible).

In the Yussupoff collection, Petrograd.

361. **A Wooded Scene in the Dunes.**—A road leads from the left foreground into the right distance between trees with thick foliage which have been bent to the right by storms. On the extreme left, beyond the road, are three figures. Behind them to the right the roof of a house is seen amid the trees. To the right is sandy ground in sunlight. [Pendant to 603.]

Panel, a broad oval with straight sides, but originally rectangular.

Exhibited at the Starye Gody (Old Times) Exhibition, Petrograd, 1908, No. 342.

In the collection of the Grand Duke Constantine Constantinovich, Petrograd.

362. **A FLAT LANDSCAPE WITH A FARM.**—The farm is in the left middle distance. In front of it a shepherd drives sheep towards the left foreground. Beyond the farm is a church with a steeple; on both sides are trees. On a bank in the left centre foreground lie two peasants; a man stands before them. Below to the right is a pool. Beyond is a road leading to cottages, in front of which stand a horse and cart. To the right is a view of the plain. In the style of S. van Ruysdael.

Panel, a broad oval.

Exhibited at the Starye Gody Exhibition, Petrograd, 1908, No. 357.

In the collection of S. J. Shidlovski, Petrograd.

363. **LANDSCAPE WITH A SANDY FOREGROUND.**—A house stands near a tall tree. To the right lie two men.

Dated 1632; canvas (?), 56 inches by 50½ inches.

In the Wilstach Museum, Philadelphia, 1907 catalogue, No. 123.

364. PEASANTS RESTING OUTSIDE AN INN.—The inn stands in the middle distance beside a road, which curves away to the left and then leads to the right distance. From the stepped gable of the inn there projects a sign. In front of the inn several carts are drawn up, while the horses are fed. There are a horseman and numerous figures. To the right a group of wayfarers are resting. From the gate of the garden which adjoins the inn on the left comes a groom with a pail. To the left, at the foot of a great beech, stands a small chapel; in front of it two men with a dog sit on the ground. To the right of them some fowls are scratching. In front, on the right-hand side of the road, two peasants sit conversing with a man and a boy who stand before them. To the left of them is a dog. On the extreme right is a pool. Light clouds in the sky.

Canvas, 45½ inches by 46½ inches—but 47½ inches by 54½ inches according to Sedelmeyer's catalogue.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Fourth Hundred Paintings," 1897, No. 8.

In the collection of the late W. L. Elkins, Philadelphia, 1908 catalogue, No. 95.

365. LANDSCAPE WITH AN OLD WILLOW.—The willow, growing on a sandhill, leans over to the left. In the right foreground is a pool. Beside the tree is a fence with a lattice gate. Near it four peasants are conversing; one of them is seated. In the left foreground, which is in shadow, a man converses with a seated woman. In the left distance rises a church-steeple. Grey clouds in the sky.

Signed in the left foreground with the monogram, and dated 1633; panel, 12½ inches by 21 inches.

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 462.

366. LANDSCAPE WITH A COTTAGE.—The cottage is in the right middle distance, with tall trees on either side. On a road to the left are a cart and two wayfarers. Not far from them are two women. On the extreme right, near the front, are three men.

Signed on the right at foot with the monogram; panel, 15½ inches by 20 inches.

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 209; it was there in 1857.

367. LANDSCAPE WITH A COTTAGE.—The cottage stands in the middle distance in front of a withered tree. In front of it are four figures. The right half of what was a broad panel.

Panel, 12 inches by 11½ inches.

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 210; it was there in 1857.

368. DUNES WITH A CLUMP OF TREES.—The trees are in the middle distance. In front of them is a sandhill. On the left-hand slope a peasant and a woman are resting. They converse with two peasants standing before them; one peasant has a sack on his back.

Behind a hedge in the left middle distance are seen the roof and chimney of a cottage; to the right is another roof.

Signed on the right at foot with the monogram, and dated 1643; panel, 12 inches by 11½ inches.

Exhibited at Munich, 1889, No. 224.

Sales.—Höch, Munich, September 19, 1892, No. 76 (510 marks).
A. Langen, Munich, June 5, 1899, No. 45.
B. Zacharias, and others, Berlin, May 1, 1900, No. 144.

In the collection of the late G. Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 44; not in the catalogue of the sale, Vienna, March 24, 1909.

369. **A Farm with a Fallen Haystack.**—The stack is in the right foreground. To the left are two figures by a well. In the middle distance, in shadow, stands the long farm building with a thatched roof and a big chimney. Above the roof to the right rise tall trees. The varnish is discoloured; it is thus difficult to judge the picture.

Signed with the monogram, and dated 1635; panel, 14 inches by 22½ inches.

In a private collection, Brussels; sold in 1897 to Novak.
In the collection of J. V. Novak, Prague, 1899 catalogue, No. 31.

370. LANDSCAPE WITH A COTTAGE.—The cottage is on the right. To the left are three figures. Probably a mere fragment.

A small picture.

In the Quimper Museum, No. 395.

371. IN THE DUNES.
Dated 1631.

In the collection of the late Adolf Thiem, San Remo, formerly at Berlin.

372. LANDSCAPE WITH A FARM AMID TREES.—The farm is in the middle distance. In front is a haystack. To the right two peasants and a woman are conversing. In the left foreground is a great tree-trunk, much weathered, beside the sunlit road. In the right foreground are bushes. Formerly attributed to P. Molijn.

Canvas, 52 inches by 68 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 31 (bought in).
In the Boymans Museum, Rotterdam, 1916 catalogue, No. 161.

373. A SUMMER LANDSCAPE WITH A TALL TREE.—The tree stands on a low bank to the right. Behind it to the right is a cottage. A man walks up a path leading from the foreground to the cottage. In front are four figures. In the left middle distance is another cottage, also on a bank. Below this runs a road, along which come some cows. In the centre is a vista of a village with a church-steeple. Bright sky with light clouds. [Pendant to 1173.]

Signed in full to the right on a plank, and dated 1622; circular panel, 8½ inches across.

Exhibited at Rotterdam, 1907, No. 18.
In the collection of W. Bürger, Paris (?).

Sales.—A. Dumont, Cambrai, September 30, 1878, No. 75.
Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 56 (450 florins).
T. de Bock, and others, Amsterdam, March 7, 1905, No. 648.
In the collection of L. M. G. van Es, Rotterdam.

374. **A SANDY ROAD.**—The road, which shows cart-tracks, leads from the front into the distance. To the left, in front of a thatched cottage, is a waggon full of people. Outside the door is a group of peasants. On the extreme left is a low stable, with pigeons perched on the thatch. In front of it a peasant bends over his work; a cart-wheel rests against a heap of manure. On a bank in the right foreground sits a man; behind him stand a peasant and a boy with a basket on his arm. In the distance a church-tower with a low-domed roof rises above the trees. Cloudy sky.

Signed on the left at foot with the monogram, and dated 1633; panel, 12½ inches by 20½ inches.

Etched by M. Lalanne.
Exhibited at Rotterdam, 1907, No. 21.
Sale.—G. Rothan, Paris, May 29, 1890, No. 43 (3600 francs).
In the Koudacheff collection, Petrograd.
Sale.—Prince Tatarsky-Koudacheff, Amsterdam, June 27, 1905, No. 13 (1450 florins).
In the collection of W. Smith, Rotterdam.

375. **HILLY LANDSCAPE WITH A TOWN.**—In front are small figures, rich in colour.

Signed in full, and dated 1636; broad in proportion to its height.

In the Almen collection, Stockholm.

376. **Landscape with an Inn.**—In the left foreground is a great tree with thick foliage. Behind it are a white stone house and a heap of straw under a shed. At the open door are five figures, one of them a peasant drinking a tankard of beer. On the right is a waggon with three horses, carrying a woman and four men. Near it are a wayfarer, with bare head, and a boy. Farther back is another waggon with three horses; two horsemen are conversing. Light-blue sky.

Signed with the monogram, and dated 1631; panel, 15½ inches by 19½ inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 392; and *Les Trésors d'art en Suède*, 1911, i. No. 140.
In the Brake collection.
In the Wallis collection.
In the Schagerström collection, Stockholm.
In the collection of John Hakonsson, Stockholm.

377. **Landscape with a Crowded Waggon with two Horses.**—The waggon crosses an arched bridge. In the waggon, besides the driver, there are eight peasant couples who embrace and kiss—after what is said to have been the old Dutch popular custom in crossing a bridge. In front of the waggon are a barking dog and two boys, one of whom turns a somersault, while the other, bareheaded, asks an alms. Behind the waggon are four horsemen. [Similar to 343.]

Signed with the monogram, and dated 1646 or 1648; panel, 14 inches by 19 inches.

Mentioned by O. Granberg, *Les Trésors d'art en Suède*, 1911, i. No. 155.
Exhibited at Amsterdam, 1903, No. 40.
In the possession of Fred. Muller & Co., Amsterdam, 1903.
In the collection of Count W. von Hallwyl, Stockholm.

378. **LANDSCAPE WITH A RAINBOW.**—A ruined castle, said to be Brederode, is in the distance to the right. From the left foreground a road leads away; to the right of it are great trees bent by the wind. Beneath these a woman with a basket on her arm, and a dog, a boy, and a peasant are taking shelter. On the extreme left, amid the trees, is a house. In front of the trees by the road to the right is a sunlit fence. On the right is a view of the open country; a man with a stick walks from the left, followed by a dog. Farther to the right a man on a grey horse rides away, followed by a mounted attendant. On the extreme right of the middle distance are four cows near the edge of a wood. In the distance is the ruin; on the horizon is a line of dunes. Grey, cloudy sky with a faint rainbow.

Signed in full, and dated 1641; canvas, 48 inches by 60½ inches (Sedelmeyer)—but 52 inches by 62 inches (Muller) or 52½ inches by 66½ inches (Granberg).

Mentioned by Granberg, *Les Trésors d'art en Suède*, 1911, i. No. 147.
Exhibited in Paris, 1901, No. 81 (by Sedelmeyer); at Amsterdam, 1903, No. 22.
Sale.—D'Ivry, Paris, May 7, 1884 (1200 francs, Baer); *see* Endel, *L'Hôtel Drouot en 1883–84*, 334.
In the possession of C. Sedelmeyer, Paris, "Catalogue of the Eighth Hundred Paintings," 1902, No. 15.
In the possession of Fred. Muller & Co., Amsterdam, 1903.
In the collection of Count W. von Hallwyl, Stockholm.

379. **Landscape with Corn Harvest outside a Large Village.**—The village has a church. To the right is a windmill. In front are the fields with sheaves of corn, a harvest waggon with horses, and reapers. In the left foreground a soldier in a buff coat and slouch hat converses with three men seated on the ground. Near them are a woman with a pot on her head and a small boy. Behind them are bushes. Grey sky. In a warm dark-brown tone.

Signed in full, and dated 1636; panel, 27 inches by 36½ inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 329; and *Les Trésors d'art en Suède*, 1911, i. No. 142.
In the collection of the late C. Scharp, Stockholm.

380. **DUNES WITH THATCHED COTTAGES.**—In the left foreground is a well. To the right is a peasant family.

Panel, 12 inches by 20 inches.

In the collection of Martin Schubart, Munich—not in the 1892 catalogue; given to Strasbourg.
In the Strasbourg Museum, 1903 catalogue, No. 132.

381. **In the Dunes.**
Signed and dated 1660—altered from 1630.

In the collection of Karl J. Trübner, Strasbourg.

382. LANDSCAPE WITH A FARM.—The foreground is empty. To the right is a well. An early work, catalogued under another name.
Signed with the monogram, and dated (?).

In the Toulouse Museum.

383. A WOODED LANDSCAPE WITH A SUNKEN ROAD.—The road passes between two low hills towards a village seen amid trees in the distance. In the right foreground is a group of peasants conversing. Farther away are a seated peasant and two horsemen riding off.
Signed with the monogram, and dated 1629; round panel, 14 inches across.

Exhibited at Amsterdam, 1903, No. 7.
Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 234 (730 marks, with pendant).
In the collection of G. Ribbius Peletier, Utrecht.

384. A FARM BY A SANDY ROAD.—The road leads from the centre foreground and forks, going away to right and left. In the right foreground a man bends over a pail. By a fence in the middle distance stand three men, one of them on the far side. Beyond is a clump of tall trees. To the left of these is the farm with a dilapidated roof and a little stable in front. To the left again is a cart on the road, with a vista; in the distance is another farm. Light clouds in the sky. An inspiring picture, warm in tone.
Signed with the monogram, and dated 1632 or 1635; panel, 12 inches by 20 inches.

Exhibited at Amsterdam, 1903, No. 16; at Düsseldorf, 1904, No. 305.
Sales.—P. van der Leyen, Cologne, May 26, 1884.
W. Dahl, Amsterdam, October 17, 1905, No. 49 (1525 florins, Ribbius Peletier).
In the collection of G. Ribbius Peletier, Utrecht.

385. PASTURES WITH A FENCE.—The fence stretches from the left foreground to the right distance. On the left, beyond the fence, are sandhills. On the nearest hill to the left are a group of four peasants, a wattled hut, a beacon, and a dog. In the left foreground a man sits conversing with a man who stands before him. In front of the fence is a pool, in which are several cows and sheep. Two pack-horses, one of them a grey, approach the pool from the right; a dog runs behind them. To the right is a view over the open country; in the middle distance a peasant walks along. The figures are attributed to Philips Wouwerman, whose forged monogram stands in front of Van Goyen's signature. But the figures in the background were unquestionably painted by Van Goyen himself. The animals and the figures in front were inserted by a later hand; they are not good enough for Wouwerman.

Signed in the left foreground with the monogram on a sunlit part of the fence; panel, 14½ inches by 21 inches.

In the Imperial collection, Vienna, 1796; at the Louvre, Paris, 1809–1815.
In the Vienna Gallery, 1907 catalogue, No. 1313.

385*a*. A TUMBLE-DOWN COTTAGE WITH HOLES IN THE THATCH.—To the right is a fence. Two men sit on the ground conversing with a third who stands with his hands in his breeches pockets. In the left middle distance a peasant with a sack on his shoulders and a boy with a basket on his arm walk away. On the extreme left a house roof and some trees are seen above a bank.

Signed with the monogram on the sunlit fence to the right, and dated 1639; panel.

In the possession of an English dealer.
In the possession of A. S. Drey, Munich.
In the collection of W. Duschnitz, Vienna.

386. VIEW OF A VILLAGE WITH A WAGGON.—The waggon, drawn by two horses and carrying five persons, moves away to the left distance. On the right the road rises and crosses a stout plank bridge over a broad ditch, in which are ducks. On the far side is a cottage, with a tall tree behind it to the left. By the water in the middle distance is another cottage. In the distance a church-tower rises above the trees. Cloudy sky.

Signed on the right at foot "J V GOIEN," and dated 1628; panel, 11½ inches by 15½ inches.

In the collection of L. Lilienfeld, Vienna, 1917 catalogue, No. 22.

387. LANDSCAPE WITH AN INN.—On the right outside the inn stands a coach. To the left of it are two horsemen, to the right a cavalier and a lady. A groom feeds the three horses. On a bench outside the inn sits a man holding a mug. To the left of the dark foreground is a crowded waggon; the horses stand at a manger. Beggars and a boy with a pail approach. The waggon and the passengers stand out against the light, cloudy sky. Trees in the middle distance.

Signed on the left foot "I V GOIEN," and dated 1628; panel, 12½ inches by 24 inches.

In the collection of Count Schönborn-Buchheim, Vienna, 1896 catalogue, No. 96; it was there in 1830.

388. THATCHED COTTAGES AT THE ROADSIDE.—The road, leading from the right foreground, winds away into the distance. In the right foreground lie two waggon-wheels, over which a man is stooping. To the left is a tumble-down stable, above which rises an old tree, some of whose branches are decayed. In a corner where the cottage-front projects are three or four children; to the right of them is a barrel. Farther away are other cottages. On the extreme right is a vista of dunes. A ray of sunlight falls diagonally across the foreground and illumines a heap of sand on the left. The rest of the picture is in shadow.

Signed on the right at foot with the monogram; panel, 15 inches by 23 inches.

In the possession of a Vienna dealer.
In the collection of S. M. Singer, Vienna.

389. LANDSCAPE WITH A TUMBLE-DOWN THATCHED COTTAGE.—The cottage stands on the left in front of a tree. Near the centre is a well; a woman in a red jacket draws water. A boy leans on the wall and watches her. In the middle distance two men sit in shadow. In the right foreground is a barrow, with a stake leaning against it. In the left foreground are a barrow, a wheel, and another stake. In the distance is a village church. Grey, cloudy sky.

Panel, 14½ inches by 21½ inches.

In the possession of a Vienna dealer.
In the collection of S. M. Singer, Vienna.

390. Dunes with a Road.—The road leads across the picture from the right foreground to the left distance. On a bank to the right are figures. Across the middle distance stretches a row of tall trees. To the left is a vista. Cloudy sky.

Panel, 12½ inches by 20½ inches.

In the collection of A. Strasser, Vienna.

391. A VILLAGE FAIR.—To the left stand two singers on a barrel. Round them is a group of fourteen people. To the right is a church. In front of it are five people, a cask, and a dog. In the centre are stalls with trees beyond. In front of the booths are many small figures. Painted in grey and brown, with a touch of light blue in the sky.

Signed in full on a board to the right, and dated 1627; panel, 10 inches by 16 inches.

In the collection of Max Strauss, Vienna, since about 1897.

392. LANDSCAPE WITH AN OLD WEATHERED OAK.—Under the tree on the right sit a shepherd and a shepherdess. In front of them are a goat and two sheep. In the distance is a church-tower. The landscape is in brownish-yellow tone.

Signed in full on the right at foot, and dated 1636; panel, 7½ inches by 9 inches.

Etched by W. Unger.
Exhibited at Vienna, 1873, No. 40.
In the collection of Max Strauss, Vienna; it was there in 1873.

392*a*. View of a Heath.

Mentioned by A. Bredius, "Artists' Inventories," i. 229.

In the inventory of the effects of the dealer Johannes de Renialme, Amsterdam, April 25, 1640, No. 17; valued at 12 florins.

392*b*. Landscape with an Inn.—Wayfarers and waggons halt. In the distance is a village.

Canvas, 31 inches by 39 inches.

Sale.—Amsterdam, June 5, 1765, No. 78 (21 florins).

392*c*. **A Village with Figures.**—In front is a waggon with horses. In the distance is a landscape. In the manner of Esaias van de Velde (therefore an early work).

Panel, 14½ inches by 22½ inches.

Sale.—L. de Moni, Leyden, April 13, 1772, No. 20 (17 florins, Delfos).

392*d*. **Dunes with Figures.**—Some of the figures are seated. In the distance are cottages.

Panel, 11 inches by 15 inches.

Sale.—P. de la Court van der Voort, and others, Amsterdam, August 26, 1772, No. 118 (9 florins, Fouquet).

393. **Landscape with a Roadside Inn.**
Dated 1631; 16½ inches by 15 inches.

Engraved by G. W. Weise, 1774.
Then in the Hagedorn collection, Dresden.

394. **An Inn in a Hilly Landscape.**—The inn is in the middle distance. To the left of it hangs the sign on a sort of gallows. In front stands a waggon with two horses. On the extreme left the ground rises up to a fence, above which are seen tall trees and bushes. In front of the fence a peasant with a sack on his shoulders walks to the left; a dog runs before him. On the rising ground to the right of the inn are some small stables amid bushes. In front of them a peasant sits beside the road which leads down to the right. Another man, to the left of him, bends over a bundle on the ground. In the left foreground among the weeds lies a piece of the fence. Dark, cloudy sky. Described from the print; the original was probably in reverse.

Signed with the monogram on the fence in the left foreground; panel, 11½ inches by 16 inches.

Engraved by T. Maillet, 1777.
Then in the possession of J. B. P. Lebrun, Paris.
Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 55 (30 florins, Fouquet).

394*a*. **Landscape with a Cottage and two great Trees.**—The trees and cottage are on the left. To the right is a group of peasants conversing. In the distance is a village.

Panel, 13½ inches by 18½ inches.

Sale.—Dormer, Seigneur de Béez, Antwerp, May 27, 1777, No. 35 (21 florins, Van Gemmert).

394*b*. **Landscape with an old Tree-trunk.**—In front are figures. In the distance is a town. Very light and vigorously painted.

Canvas, 54 inches by 87 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 96 (50 florins, Vermeulen).

394*c*. **Landscape with Trees and Cottages.**—A waggon full of people, with other figures and cattle.

Panel, 28 inches by 41½ inches.

Sale.—Soeterwoude, June 15, 1779, No. 27 (28 florins, Vullings).

394*d*. **Dunes with Trees.**—Figures resting on a hill. [Pendant to 6330.]

Panel, 13½ inches by 19½ inches.

Sale.—J. D. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 57 (21 florins, Delfos).

394*e*. **Landscape with a Halting-place outside an Inn.**—A waggon carrying several persons stands there. Fine in colour and boldly painted.

Canvas, 29½ inches by 25 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 44 (7 florins 5, J. D. Nijman).

394*f*. **Landscape with Cottages.**—Figures, two horsemen, and a post-cart. [Pendant to 396*h*. Probably identical with 396*a*.]

Panel, 14½ inches by 22 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 95.

395. **Landscape with an Inn.**—The inn is on the right. Outside the door are eight persons, some of them seated, and two horsemen. In front are eleven figures. Towards the left is a man near a stream with a bridge. On the bank a woman is washing clothes. In the distance a fine landscape.

Sale.—P. A. J. Knijff, Antwerp, July 18, No. 246 (62 florins, Beekmans Leutzgen).

395*a*. **Landscape with a Crowded Waggon.**—The waggon is in front. Farther back is a halting-place near cottages and trees, with horsemen and wayfarers. Bright in colour.

Panel, 23 inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 153 (50 florins, Fouquet).

395*b*. **Landscape with Trees and Cottages.**—On a hill in front a man and a boy stand conversing by a hedge. Loosely painted.

Panel, 15 inches by 22 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 156 (22 florins, Fouquet).

395*c*. **A Hilly Landscape with Trees.**—Cottages and figures.

Panel, 16½ inches by 25 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 159 (34 florins, Thays).

396. **Landscape with Tumble-down Cottages.**—In front of a thick clump of trees. Near a gnarled willow is a well, on the edge of which two peasants lean as they talk. Farther back sits a third man. Beyond stands a waggon which is being loaded with hay. In the distance is a little wood, beyond which rises a steeple. Excellent for the distribution of light and shade; attractively painted.

Sale.—J. W. B. Wuytiers, Utrecht, September 17, 1792, No. 23 (34 florins, Woertman).

396*a*. **Hilly Landscape with Trees.**—With peasants, horses, and a post-cart. [Probably identical with 394*f*.]

Panel, 16½ inches by 21½ inches.

Sale.—Amsterdam, July 11, 1798, No. 34.

396*b*. **Landscape with Tall Trees and Hills.**—In front are small figures; beyond are cottages.

Panel, 13 inches by 19½ inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 49 (31 florins, Van der Schley).

396*c*. **Landscape with a Waggon.**—To the right is a building. True to nature.

Panel, 11 inches by 16½ inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 50 (16 florins, Van der Schley).

396*d*. **Landscape with a Low Hill.**—With small figures.

Dated 1628; panel, 8½ inches by 11½ inches.

Sale.—C. Groeninx van Zoelen, and others, Rotterdam, June 25, 1800, No. 34 (7 florins 10).

396*e*. **A Wooded Scene in the Dunes.**—Cottages and figures. Warm and sunny.

Panel, 16½ inches by 24½ inches.

Sale.—Amsterdam, August 19, 1801, No. 31 (20 florins 10, Le Dantu).

396*f*. **A Village Scene with Cottages.**—Trees beside a rising road. Peasants standing or resting.

Panel, 10 inches by 13½ inches.

Sale.—Amsterdam, June 16, 1802, No. 60 (10 florins, Yver).

396*g*. **Landscape with a Road.**—The road passes a cottage and trees. On the road a crowded waggon moves along. Full of light.

Panel, 10½ inches by 17 inches.

Sale.—Amsterdam, June 16, 1802, No. 61 (10 florins, Yver).

396*h*. **A Hilly Landscape with Cottages and Trees.**—In the centre a woman with a boy draws water. There are other figures. In front lie farm implements. [Pendant to 394*f*.]

Panel, 15 inches by 21½ inches.

Sales.—J. Odon, Amsterdam, September 6, 1784, No. 96.
L. Bowman, and others, Leyden, August 24, 1802, No. 25 (26 florins).

396*i*. **Dunes with Sportsmen.**—A view of a town. [Pendant to 635*k*.]

Panel, 14 inches by 13 inches.

Sale.—Countess M. M. van Sluypwyk-Moens, Amsterdam, April 20, 1803, No. 30 (18 florins, with pendant).

396*j*. **Dunes with Cottages.**—Figures. In the distance the seashore. Broadly painted and sunny.
Panel, 17½ inches by 22½ inches.

Sale.—Amsterdam, May 7, 1804, No. 70.

396*k*. **Dunes with an Inn.**—Outside the inn is a waggon full of passengers drinking, with other figures. [Possibly identical with 397*b*.]
Panel, 14 inches by 22½ inches.

Sale.—Amsterdam, June 13, 1809, No. 53.

396*l*. **A Hilly Landscape with a Post-cart.**—Some travellers are resting. Broad in style.
Panel, 18 inches by 24½ inches.

Sale.—Van der Aa and Tendall, The Hague, July 25, 1809, No. 63 (9 florins 5, Teissier).

396*m*. **A Heath with a Hill.**—On the hill are barns and cottages. Near them is a well. With figures.
Panel, 15 inches by 17 inches.

Sale.—T. T. Cremer, Rotterdam, April 16, 1816, No. 30 (28 florins).

396*n*. **Landscape with a House behind a Clump of Trees.**—In front a man leads a loaded waggon.
Panel, 24 inches by 37½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 227.

397. **Landscape with a Monastery.**—The monastery is on the left. It consists of a church with transepts and side chapels and a bell-tower over the crossing. In an opening in the front gable hangs another bell. On the bank of a pool in the right foreground two monks sit conversing. Beyond them is a distant view with a house and trees. Great clouds in the sky. Described from the engraving: the original is perhaps in reverse.
15 inches by 21 inches.

Engraved in the Stafford Gallery.
In the collection of the Marquess of Stafford, London, 1818 catalogue, iii. No. 28; not in the 1851 catalogue of the Bridgewater Gallery.

397*a*. **Pastures with a Wide Horizon.**—A woman milks a cow, among other cattle. A bright picture. One of the master's best works.
Panel, 20 inches by 27½ inches.

Sale.—J. B. van Lancker, Antwerp, August 18, 1835, No. 60 (270 florins, J. Smith).

397*aa*. **A Bare Heath.**—A road winds through deep sand past a lonely inn towards a distant village. A cloudy sky finely lighted. Spirited in treatment and harmonious in colour.
Panel, 14 inches by 23 inches.

In the Bugge collection, Copenhagen, No. 121; sold before the sale of August 21, 1837.

397*b*. **A Wooded Landscape with a Post-cart.**—Several figures. Natural in tone. [Possibly identical with 396*k*.]

Panel, 14 inches by 22½ inches.

Sale.—A. Baron Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 36 (58 florins, Schetsberg).

398. **Hilly Landscape with Four Peasants.**—The men on the right are conversing. Near them is a cart with a chestnut horse. Farther back a horseman comes down a slope. On the opposite side is a water-mill. A fresh picture, silvery in tone.

Panel, 6 inches by 8 inches.

Sale.—Ghent, April 26, 1841, No. 96.

398*a*. **Hilly Landscape with a Cottage near Trees.**—In front stand two waggons, one filled with passengers and the other covered with a linen tilt. In front wayfarers are resting.

Panel, 15½ inches by 22 inches.

Sales.—P. Voute, and others, Amsterdam, November 12, 1845, No. 24 (34 florins 50, Roos).

P. C. G. Poelman, and others, Amsterdam, July 14, 1846, No. 26 (20 florins 25, Tyssen).

398*b*. **A Flat Landscape with a Village and Church.**

Signed.

Mentioned by Parthey, i. 508 (1863).

Then in the Haseloff collection, Berlin.

398*c*. **Landscape with Reapers in the Corn.**—In the left foreground are two peasants conversing, with a dog. In the distance are clumps of trees. [Pendant to 313.]

Panel, 12½ inches by 22½ inches, according to the Birkenstock catalogue —or 12 inches by 19 inches, according to the Brentano catalogue.

Sales.—J. M. Birkenstock, Vienna, March 1811, No. 432.

Frau A. Brentano-Birkenstock, Frankfort-on-Main, April 4, 1870, No. 21 (390 florins, Sedelmeyer).

398*d*. **Landscape with a Humble Cottage.**—The cottage is in the centre. By a hedge to the left three peasants are conversing.

Signed in the centre at foot with the monogram; panel, 14 inches by 24 inches.

Sale.—G. Finger des Raths, Frankfort-on-Main, May 21, 1874, No. 22.

399. **Landscape with an Uphill Road.**—On the road is seen, almost from the back, a waggon full of men and women. To right and left are wayfarers; two of them in front lie on the ground watching the waggon. On a hill to the left are other figures.

Signed with the monogram; panel, 7 inches by 5 inches.

Sales.—B——, Berlin, November 29, 1869, No. 20.

Carl Triepel, Munich, September 28, 1874, No. 58.

400. **Landscape with a Village.**—To the left is a group of houses

amid trees, surmounted by the church-tower. Near the outbuildings of a farm are three peasants at work. In the centre is a clump of trees. To the right is a view over the plain. [Possibly identical with 461. Pendant to 614. Cf. 1139*a*.]

Oval panel, 15½ inches by 20½ inches.

Sale.—J. H. Beissel, Brussels, April 6, 1875, No. 59 (560 francs).

401. **A Flat Landscape with a Hedge.**—The hedge is in front. Near a clump of trees are cottages. To the left is a marsh. Farther back on a bank to the left are three peasants.

Signed with the monogram, and dated 1640; panel, 12½ inches by 15½ inches.

Sale.—Lippmann von Lissingen, of Vienna, Paris, March 16, 1876, No. 19 (1050 francs, Jeckel for Goldschmidt).

402. **A Village with a Lofty Oak.**—The oak is in the left foreground; a man rests in its shade. On both sides are rows of small cottages. To the right are inns, outside which travellers halt their waggons to feed their horses. In the centre are two horsemen.

Signed with the monogram, and dated 1629; panel, 14 inches by 25½ inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 58 (2800 marks).

403. **Landscape with a Farm.**—To the right is a barn; a peasant climbs up a ladder. To the left is a well.

Signed with the monogram, and dated 1633; panel, 11½ inches by 13 inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 60 (690 marks).

404. **Landscape with Three Peasants Conversing.**—The peasants stand in front beside a road. To the left are cottages partly hidden by trees. Farther back is a waggon.

Signed with the monogram, and dated 1635; panel, 13½ inches by 20½ inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 21 (1520 francs).

405. **Landscape at Harvest-time.**—In the centre, between low banks and clumps of trees, is a cornfield with harvesters at work. In the distance to the left are cottages and peasants loading a waggon with sheaves.

Signed and dated; panel, 12 inches by 18½ inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 23 (1900 francs).

405*a*. **A Hilly Landscape with a Village.**—The village is in the middle distance; above it rises the church-tower.

Panel, 5½ inches by 7 inches.

Sale.—Martin Coster, Paris, May 10, 1880, No. 130 (310 francs).

406. **A Rustic Merrymaking in a Village.**—The peasants are assembled round a maypole. To the left a road runs along the fence

enclosing a plantation. Along the road comes a waggon full of holiday-makers.

Oval panel, 14 inches by 19½ inches.

Sale.—L. Flameng, Paris, April 14, 1882, No. 31.

407. **Landscape with a Thatched Cottage.**—Outside, three peasants are conversing. In the right foreground is a woman at a well. To the left, farther back, is another cottage amid trees.

Signed in full and dated 1633; panel, 12 inches by 21 inches.

Exhibited at Berlin, 1883, No. 10.
Then in the collection of N. L. Lepke, Berlin.

408. **Landscape with a Road.**—Farther away along the road are cottages with a hedge. In front to the left is a tall oak. On the road five peasants are conversing.

Signed with the monogram, and dated 1632; panel, 16 inches by 26 inches.

Exhibited at Berlin, 1883, No. 62.
Then in the collection of N. L. Lepke, Berlin.

409. **A Hilly Landscape with a Windmill.**—The mill stands in the middle distance on a low hill, to which a road leads up. In front, to the right, two men with a dog are on a bank. In the right middle distance is a churchyard, partly hidden by a high-spreading tree. To the left cows are grazing. Beyond them is a river with steep banks; over it is a vista. Cloudy sky.

20½ inches by 36½ inches.

Sale.—Baron E. von Niesewand, of Mülheim-on-Rhine, London, June 9, 1886, No. 45.

410. [Identical with 649.]

411. **Landscape with a Cottage.**—The cottage stands on a bank in front of a clump of tall trees; to the left is a meadow surrounded by bushes. At the cottage-door a couple are conversing. On the wide road leading past the cottage are some fowls; the cock is on the fence. In front are a rustic couple.

Signed on the right at foot with the monogram; panel, 13½ inches by 19 inches.

Sale.—J. C. Develey, Cologne, October 28, 1889, No. 45.

412. **Landscape with a Well.**—Near the well is an oak with a gnarled trunk. A woman draws water; another woman bends over a wooden pail which she is cleaning. To the right are a cottage, a pail, a cart-wheel, and other objects. In the middle distance are three figures.

Panel, 22 inches by 18 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 44 (2350 francs).

413. [Identical with 440.]

414. **HILLY COUNTRY: EVENING.**—In the far distance

is a church-tower. In the left foreground is a waggon with two horses. On a low bank to the right are two peasant women with a dog.

Signed on the right at foot with the monogram, and dated 1651; panel, 9½ inches by 13 inches.

Exhibited at Leipzig, 1889, No. 85.
In the collection of Freiherr von Aretin.
In the collection of A. Thieme, Leipzig, 1889.
Sale.—Von der Ropp, Cologne, November 11, 1890, No. 26 (650 marks).

415. **A Wooded Landscape with a Cottage.**—The cottage stands on a bank in the middle distance. On a winding road are a group of peasants and some horsemen. [Pendant to 1183. Probably identical with 357. Cf. also 494*b*.]

Signed and dated 1625; circular panel, 4½ inches across.

Sale.—J. Hauptmann, Paris, May 4, 1891, No. 17.

416. **Rolling Country with Clumps of Trees.**—In the distance is a large pool. Near a tumble-down cottage are several figures, including a horseman.

Signed in full in the centre at foot, and dated 1640; panel, 16 inches by 20 inches.

Sale.—Höpken-Melenberg, and others, Berlin, May 6, 1892, No. 68.

417. **DUNES WITH A FENCE.**—The fence, in full sunlight, is on the right, upon the sandy ground which falls away to the left. By the fence a group of four peasants are conversing. One man stands behind the fence; the other three, one of them seated, are in front of it. Beyond them is a clump of tall trees. In the right foreground, in shadow, is a gnarled willow. Beneath the trees in the left middle distance are a farm-house and a haystack, with cattle in front. Light clouds in the sky.

Signed on the right at foot with the monogram, and dated 1632; panel, 12½ inches by 17 inches.

Sale.—T. Höch, Munich, September 19, 1892, No. 77 (2550 marks).

417*a*. **Outside the Village.**—To the left two horsemen halt beneath a tree. They give money to a beggar, whose ragged family sit beside the road leading to the village. A church-tower rises above the houses amid the trees. On the right a man carrying a burden walks with his wife past a mill. In the distance peasants are going home.

Signed on the left with the monogram, and dated 1624; panel, 15½ inches by 13 inches (?).

Sale.—Paris, February 1, 1893, No. 5.

418. **Dunes with a Farm-house.**—The farm-house stands in the right middle distance, half-hidden by a projecting sandhill. On the hill are trees and a fence, and, to the left, a group of four peasants conversing. To the left of the house is a haystack, with a view of a spacious landscape and the towers of a town on the horizon. The foreground is in shadow; the middle distance is in bright sunshine.

Signed with the monogram, and dated 1639; panel, 13 inches by 21½ inches.

In the Brogren collection in Sweden.

Sale.—C. Hammer, of Stockholm, Cologne, October 5, 1894, No. 90.

419. LANDSCAPE AT HARVEST-TIME.—In the foreground the reapers are binding the sheaves. To the right are two windmills. In the distance are the walls and towers of a small town. [Possibly identical with 282.]

Signed in full on the left, and dated 1638; panel, 16 inches by 26 inches.

Sale.—P. Mantz, Paris, May 10, 1895, No. 33.

420. LANDSCAPE WITH A FENCE.—The fence is on a low hill covered with withered herbage. Children lean against it.

Signed on a board in the fence with the monogram, and dated 1647; panel, 12 inches by 16½ inches.

Sale.—P. Mantz, Paris, May 10, 1895, No. 34.

421. A Country Road with an Inn.—The inn stands amid trees in the left middle distance. The sign hangs above the door. In front are two waggons with the teams facing one another, a horseman, and various figures. In the extreme left foreground is a cottage amid bushes, overtopped by a great tree to the right. On the right four wayfarers rest in a sunlit patch in front of a fence, beside the road which leads away from the foreground. Two of the persons lie on the ground; the others, one of whom has a basket on his back, stand in front of them. Farther back, on the right of the road, is a tall and slender tree. Beyond it is a vista. Cloudy sky.

Signed in full and dated 1635; panel, 16 inches by 26 inches.

Sales.—Ad. Schuster, and others, Cologne, November 14, 1892, No. 58 (1525 marks).

Wyl von Wymetal, and others, Cologne, June 14, 1895, No. 96.

422. A SPACIOUS VIEW IN THE DUNES.—In the right foreground is a clump of tall trees on a sandhill, past which runs a sandy road. On the road are a waggon and some peasants with a dog.

Signed with the monogram, and dated 1650; panel, 13½ inches by 16 inches.

Sale.—Lanfranconi, Cologne, October 21, 1895, No. 61 (270 marks).

422*a*. Landscape with a Farm.—Outside the house are a peasant, a woman, and a child. On a broad road leading into the distance there are two wayfarers. To the left peasants sit on a bank.

Panel, 15½ inches by 24½ inches.

Sale.—C. Hammer, of Stockholm, Cologne, November 11, 1895, No. 93.

423. A FLAT LANDSCAPE WITH A SANDY ROAD.—The road goes away in the left middle distance between a cottage overshadowed by trees and a row of oaks. On the road in front a horseman is riding off; beside him, to the right, walks a peasant with a long staff over his left shoulder and a dog at his right side. In the right foreground is a

group of four country lads; two are standing, one sits on the ground, and the fourth lies prone in the grass. Behind them is a pool. Beyond is a distant view, with a large farm to the left and a church-tower rising above the dunes on the horizon.

Panel, 21½ inches by 32 inches; signed in full on a knapsack to the right.

Sales.—Paris, April 27, 1896, No. 20.
Van Oudshoorn, and others, Amsterdam, November 24, 1896, No. 33 (1300 florins).

424. **A Farm inside a Fence.**—The farm-house stands at the road-side amid clumps of trees. In front are two carts, one of them full of rustics. In the left foreground four peasants converse.

Signed with the monogram, and dated 1632; panel, 16 inches by 23 inches.

In the collection of Max Kann, Paris; not in the sale of March 3, 1879.
Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 13.

425. **LANDSCAPE WITH A FARM.**—The farm-house stands in the left foreground beside a road leading away from the right into the left distance. Above the dilapidated roof rise two chimneys and a pole. Behind the house to the left is a large dunghill under a tree. Nearer to the front is a fence on which is a cock. On a sunlit spot in the right foreground are two peasants, one seated and the other lying prone. In the left middle distance is another farm; farther away is a third. To the right is a view across the plain with a church-tower on the horizon.

Signed to the left with the monogram; panel, 12 inches by 18 inches.

Sales.—D——, Paris, December 2, 1896, No. 19.
Haemacher, Amsterdam, November 30, 1897, No. 36 (740 florins, F. Muller & Co.).

426. **LANDSCAPE WITH A CART.**—A cottage and figures.

Sale.—Boyce, London, March 1898, No. 101.

427. **Dunes with a Cottage.**—On the ground in front sits a fisherman with a basket on his back, conversing with a peasant standing before him and a boy who is seated.

Panel, 8 inches by 10 inches.

Sale.—Zürcher, and others, Amsterdam, March 1, 1898, No. 18.

427*a*. **Hilly Landscape.**—To the right are the dunes. On the dunes and below them are cattle and peasants. To the left is a distant view of a farm amid foliage.

Panel, 13½ inches by 16½ inches.

Sale.—Van Lutzen de Voorst, and others, Amsterdam, March 29, 1898, No. 33.

428. **LANDSCAPE WITH AN INN.**—The inn stands amid trees in the distance. A party of men wait for their horses to be watered.

Panel, 8 inches by 11½ inches.

Sale.—Tabourier, Paris, June 20, 1898, No. 161 (1550 francs, Bramer).

429. **Landscape with a Little Hill.**—The hill rises in the right foreground. At its foot four persons converse. Farther away are the cottages of a small village, with tall trees behind.

Signed on the right at foot with the monogram, and dated 1647; canvas, 12 inches by 20½ inches.

Sales.—Haemacher, Amsterdam, November 30, 1897, No. 37 (235 florins, Van Wijk, of Zwolle).
F. R. von Berthold, and others, Cologne, December 9, 1898, No. 57 (170 marks).

430. **Dunes with a Herd of Cattle.**—In front is a shallow pool; a broken cart-wheel lies on the bank to the left. To the right is the steep dune with a gap through which a path leads on the right towards a fence, where four persons are conversing. By the path below are two young herdsmen, one of them seated, the other bending down. On the top of the dune, on each side of the gap, are two cows. To the left is a view over the country. In the distance are trees and the roof of a farm. Cloudy sky.

Signed in full; panel, 12 inches by 16½ inches.

Sale.—F. R. von Berthold, and others, Cologne, December 9, 1898, No. 58 (180 marks).

430*a*. **A View: in the Dunes with Figures.**—In the right foreground an old man converses with two seated men. On a hill in the distance are two men.

Panel, 9½ inches by 14 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 42.

431. **Hilly Landscape with a Cottage in a Fence.**—The cottage is on the right. On the road in front a herdsman drives his cattle. Towards the left two peasants try to make a pig get up and move on. Another pig is lying near them. Along the road in the middle distance a cart is driven away. The distance is flat.

Panel, 13 inches by 20 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 47.

432. **LANDSCAPE WITH A COUNTRY INN.**—The inn stands on the left behind a great gnarled oak, on which hangs the sign of the elephant. At the foot of the tree sits a man conversing with another man who stands leaning on a stick. To the right, beside the road leading away from the left foreground, sit two peasants. In the right foreground is a pool, through which a cart-track leads away. In the left middle distance, beside the road, are cottages amid trees. From the distance comes a laden waggon.

Signed with the monogram, and dated 1633; panel, 17 inches by 23½ inches.

Sales.—Berlin, March 20, 1900, No. 24.
P. J. Cels, and others, London, November 19, 1920, No. 113.

433. **LANDSCAPE WITH COTTAGES.**—In front of the

cottages in the middle distance is a waggon with two horses. In the immediate foreground two men are conversing.

8 inches by 10½ inches.

Sale.—Berlin, March 20, 1900, No. 86.

434. **Landscape with a Village on the Edge of a Wood.**—On a country road are numerous wayfarers, among them two horsemen. On a hill in the right foreground three peasants are resting. Silvery in tone.

Signed (in full ?) to the left at foot; panel, 14 inches by 22½ inches.

Sale.—Strakosch, and others, Berlin, October 23, 1900, No. 51.

435. LANDSCAPE WITH A COTTAGE.—And figures.

Sale.—George Smith, London, May 8, 1901 (£31 : 10s.).

436. A WOODED LANDSCAPE WITH FIGURES.—In the shade of bushes to the left three men sit on the ground. Behind the trees rises a high roof with a stepped gable. In the right middle distance a peasant, with a sack on his shoulders and a stick in his right hand, goes away into a cutting on the right. Farther away are bushes and trees, to the left of which is the roof of a house.

Signed; panel, 6½ inches by 8½ inches.

Sale.—A. Kay, London, May 11, 1901, No. 54.

437. A VIEW IN THE DUNES WITH THREE FIGURES.

Signed on the right at foot; a small picture.

In the possession of F. Schwarz, Vienna, 1902.

In the collection of J. Hage, Nivaa, 1902; not in the 1908 and 1913 catalogues.

438. THE ENTRANCE TO A VILLAGE, WITH A COTTAGE.—The cottage stands amid trees at the roadside. On a bank to the left four persons are resting. To the right is a man with a sack on his shoulders. In the distance is a church-tower. The foreground is in shadow.

Signed in full to the right, and dated 1628; panel, 10 inches by 18 inches.

Sales.—L. Mniszech, Paris, April 9, 1902, No. 118 (2050 francs, Kleinberger).
Lord Ravensworth, and others, London, April 8, 1921, No. 69.

439. LANDSCAPE WITH A THATCHED COTTAGE BENEATH OAK TREES.—The cottage stands in the right middle distance beside a sunlit sandy road leading away into the distance to the left. On a small sandhill in the right foreground are three peasants. Before the cottage stands a cart with a man in it; another man sits on the ground to the left. Beyond the cart the roof of a farm-house peeps out from the trees. To the left, in the shadowed foreground, lies a cart-wheel. Light clouds in the sky. A big horizontal crack runs across the sky.

Signed on the sandhill to the right at foot with the monogram, and dated 1631; panel, 14½ inches by 21 inches.

Sales.—C. Sedelmeyer, Berlin, December 20, 1872, No. 109 (1005 florins).
E. Huybrechts, Antwerp, May 12, 1902, No. 81 (3100 francs, Bramer).

439*a*. **Landscape with a Town.**—With figures.
Panel, 13 inches by 20½ inches.
In the collection of Albert Levy, London, 1876.
Sale.—Sir H. Bedingfield, and others, London, May 31, 1902, No. 74.

440. **A View in the Dunes with Three Men.**—On the right three men converse by a bank, in which is a gate. One man points to the left with outstretched arm. Another, seen from the back, sits on the ground. The third man stands behind him. In the middle distance is a farm-house amid trees. To the left is a view of the plain; two men go away along a road leading into the distance. Cloudy sky.
Signed on the right at foot with the monogram, and dated 1638; panel, 15 inches by 16½ inches.
In the collection of J. B. van den Vielle, Malines.
Sales.—Cologne, June 28, 1890, No. 32 (335 marks).
Grossmann, Munich, October 30, 1902, No. 53.

441. **A View in the Dunes with Four Figures and a Dog.**—The figures are on a sandhill in the centre. A peasant woman and a girl stand between two men who are seated. To the right of the group stands a dog with his head to the right. In the left foreground a ray of sunlight falls on a road with wheel-ruts leading into the distance. In the right middle distance stands a row of sheaves in front of a clump of tall trees and a farm-house half-hidden in foliage. A peasant woman wearing a straw hat bends down to bind a sheaf. To the left is a distant view of a flat landscape with bushes, trees, and a haystack on the horizon.
Signed on the left at foot with the monogram, and dated 1633—to judge from the style, though the catalogue gives the date as 1653; panel, 13 inches by 20 inches.
Sale.—Brunsvik, Vienna, November 25, 1902, No. 139 (valued at 1125 florins).

441*a*. **Landscape with a Road.**—To the left is a tall poplar. At the roadside in the centre are three figures.
13 inches by 16½ inches.
Sale.—Brunsvik, Vienna, November 25, 1902, No. 140 (valued at 875 florins).

441*b*. **Landscape with a Wooden Bridge over a Stream.**—To the right is a farm-house amid trees. Figures.
Signed in full on a plank to the right; panel, 11 inches by 16 inches.
Sale.—Berlin, December 2, 1902, No. 61.

442. **LANDSCAPE WITH A HERD OF SWINE.**—The swine are in front on a road leading into the distance. A large and dilapidated stable with a thatched roof stands in the middle distance to the right. On the roof is a dove-cot. Two cart-wheels are leant against the wall to the right. Behind the roof rise two great trees. At the roadside in the right foreground the swineherd, leaning on his stick, converses with two seated peasants. Behind him is a fourth man. In the left middle

distance is a herd of goats. Beyond is a vista closed in by trees. A dark cloud in the bright sky.

Signed in the left centre with the monogram, and dated 1632; panel, 15 inches by 21½ inches.

Exhibited at Amsterdam, 1903, No. 15.

Sales.—J. D. Böhm, Vienna, December 4, 1865, No. 1673.
F. J. Gsell, Vienna, March 14, 1872, No. 34.
Vienna, October 29, 1877, No. 58.

In the possession of Fred. Muller & Co., Amsterdam, 1903.

443. **A FLAT LANDSCAPE WITH A DISTANT VIEW.**—In front are cows standing in water. Here and there are little clumps of trees. A good picture; brown in tone.

Signed with the monogram, and dated 1645 or 1648; panel, 20½ inches by 33 inches.

Exhibited in Amsterdam, 1903, No. 34.

Then in the possession of Fred. Muller & Co., Amsterdam.

444. **LANDSCAPE WITH A ROADSIDE FARM.**—On the right is the opening of a straight road which disappears amid trees to the left. In the distance a country cart is coming forward. In front, behind the high bank at the roadside, is a farm-house with barn and haystack amid trees. Strongly reminiscent in manner of P. Nolpe.

Signed on the left at foot "J. van Goien," and dated 1628; panel, 15½ inches by 26 inches.

Exhibited at Amsterdam, 1903, No. 6.

Then in the possession of P. and D. Colnaghi, London.

445. **LANDSCAPE WITH A CART.**—In the cart, which is standing still, are two men. One of them hands out a basket to a peasant, whose wife and child are beside him. [Pendant to 708.]

Signed with the monogram; circular panel, 11 inches across.

Exhibited at Amsterdam, 1903, No. 14.

Then in the possession of P. and D. Colnaghi, London.

446. **LANDSCAPE WITH A FARM.**—The farm-house stands on the right beside a sandy road. Near it is a stable. Three men. A good picture.

Signed to the right on a plank with a forged monogram; panel, 26½ inches by 33 inches.

Exhibited at Amsterdam, 1903, No. 12.

Then in the possession of W. B. Paterson, London.

447. [Identical with 300.]

448. **Landscape with a Distant Town.**—In the right foreground is a waggon full of people. On the left a man walks towards the edge of a wood. Said to have been painted by Jan van Goyen and Salomon van Ruysdael.

Signed on the left at foot "J. van Goyen" and "S. R."; panel, 19 inches by 25½ inches.

Sale.—Rümerskirch, and others, Munich, March 23, 1903, No. 28.

448*a*. **Landscape with a Bridge.**—On the bridge are a cart and figures.

Panel, 13½ inches by 18 inches.

Sale.—Cunliffe, London, May 9, 1903, No. 95.

449. **A VIEW IN THE DUNES WITH A FARM.**—A small picture.

Signed, and dated 1645.

Exhibited at the Holland Fine Art Gallery, London, 1904, No. 28.

450. **Landscape with an Inn at the Corner of a Road.**

Panel, 10 inches by 22 inches.

Sale.—Comte de Quincey, Paris, June 22, 1904, No. 22.

451. **Landscape with a Farm.**—In the centre is a house with a steep thatch. The courtyard is bordered in front by a strip of grass and a dilapidated fence. In the right foreground are two old and gnarled trees, past which a peasant rides on a stoutly-built nag. Beside the rider is a woman with a basket. Behind them runs a dog. In the courtyard are a woman and a child with baskets on their heads. In front of them sits a peasant wearing a blue blouse. In the distance are cottages.

Panel, 15½ inches by 26½ inches.

Sale.—Albrecht Jaffé, Berlin, November 1, 1904, No. 34.

452. **A Village Street with Cottages on Either Side.**—In the street are wayfarers and a waggon. In front a group of peasants are resting.

Signed on the right at foot "J. v. Goijen," and dated 1627; panel, 12½ inches by 13½ inches.

Sale.—Serge Koudacheff, and others, Berlin, February 14, 1905, No. 69.

453. **A VIEW IN THE DUNES WITH A BROAD ROAD.**—To the left are cottages and a tall tree. To the right are four figures. Farther away are two carts. The whole foreground is in shadow.

Signed in full on the left at foot, and dated 1628 or 1629.

In the collection of the late W. Dahl, Düsseldorf; not in the catalogue of the sale, Amsterdam, October 17, 1905.

454. **LANDSCAPE WITH A COTTAGE AMID TREES.**

Signed with the monogram.

In the collection of the late W. Dahl, Düsseldorf; not in the catalogue of the sale, Amsterdam, October 17, 1905.

455. **A VIEW IN THE DUNES WITH COTTAGES.**

Signed with the monogram, and dated 1637; panel, 12 inches by 20 inches.

Exhibited by an anonymous owner, Leyden, 1906, No. 16.

455*a*. **Landscape with Four Peasants Resting.**—They are on a bank in front of a row of cottages amid trees.

Panel, 10 inches by 16 inches.

Sale.—W. A. Freund, and others, Amsterdam, February 20, 1906, No. 76.

456. **Landscape with a Cart.**—The cart is on a sandy and winding road which climbs upward beside a fence. Two people converse with a man on the other side of the fence.

Panel, 9 inches by 11 inches.

Sales.—E. Ruelens, Brussels, April 17, 1883, No. 105 (320 francs).
Léon Weber, Brussels, March 12, 1906, No. 53 (1150 francs, Buése).

457. **A Wide Flat Landscape with a Little Farm.**—A labourer draws water at a well. Bright sky with light clouds.

Panel, 11 inches by 18 inches.

Sales.—Van der Oudermeulen, and others, Amsterdam, April 11, 1904, No. 973.
Brussels, May 5, 1906, No. 47.

457*a*. **A Siege.**—Soldiers are entrenched before a town. In front are civilians. Silvery sky.

Canvas, 30 inches by 44½ inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 36 (1400 francs).

458. **A VIEW IN THE DUNES WITH A DISTANT HUT.**—A road with cart-tracks runs through the foreground. In the plain are clumps of trees. On the horizon to the left are trees and a church-tower. Peasants rest by the roadside; a man leaning on a stick converses with them.

Signed with the monogram, and dated 1631; panel, 12½ inches by 20 inches.

Sale.—H. C. Du Bois, and others, Amsterdam, November 27, 1906, No. 75 (1000 florins).

458*a*. **Landscape with a Town.**—In front are figures.

Signed with the monogram, and dated 1641; panel, 28 inches by 41½ inches.

Sales.—(Probably) London, February 13, 1904, No. 91.
Lovett, and others, London, April 27, 1907, No. 83.

459. **LANDSCAPE WITH AN OLD FARM.**—The farm-house, built of brick, and two thatched wooden barns stand amid trees with dense foliage. In front are three men. A storm is passing over. Dull sky.

Signed with the monogram; panel, 10½ inches by 13 inches.

Sale.—Jos. Monchen, and others, Amsterdam, April 30, 1907, No. 85 (1450 florins).

459*a*. [Identical with 29.]

459*b*. **Dunes.**—In front a woman, seated on a bank by the roadside, converses with a man who has a dog with him. In the middle distance a peasant goes along a path upon some wooded sandhills. To the left a horseman rides off; in front of him is a peasant.

Panel, 19½ inches by 17 inches.

Sales.—(Possibly) Dartevelle, Brussels, August 8, 1866, No. 63.
M. T. van Kerkhove, Brussels, April 23, 1908, No. 70.

460. **A WINDMILL IN A WIDE PLAIN.**—The windmill

is in the middle distance. The sails are to the left. A man descends a small ladder on the right. In the right foreground a horseman converses with three peasants, two of whom sit on the ground. On a pond to the left is a boat with three (?) figures. Beyond, in the middle distance, a cart moves away. The view extends over rolling country. In the distance to the right is a thicket. Cloudy sky.

Signed with the monogram, and dated 1645; panel, 16 inches by 25 inches.

Exhibited at Amsterdam, 1906, No. 47.

Sales.—C. Hoogendijk (second part), and others, Amsterdam, April 28, 1908, No. 44 (1950 florins).
Amsterdam, April 13, 1920, No. 19 (2000 florins, Van Gelder).

461. **Landscape with Cottages.**—Peasants and a dog. [Pendant to 739*b*. Probably identical with 400. Cf. 1139*a*.]

Oval panel, 15½ inches by 20½ inches.

Sale.—H. Zoeppritz, and others, London, May 15, 1908, No. 62.

461*a*. **Landscape with a Road.**—Cottages, figures, and a cart.

Signed and dated; panel, 12 inches by 19 inches.

Sale.—Lord Amherst of Hackney, London, December 12, 1908, No. 8.

462. **A POULTRY MARKET.**—Under a high tree to the left is a group of some fifteen market women and peasants. In the centre two women squat behind their poultry, spread out on a basket. Round them stand customers. Among them on the right is a woman, with her back to the spectator; she holds a hen in her left hand and grasps a boy with her right. Behind her stands a woman with a shawl over her head. To the left stands a peasant conversing with a maid-servant, who has a basket on her arm. In front of the peasant is a basket of poultry. Behind the tree to the left is the roof of a cottage. To the right is a vista, with another group of figures and a church-steeple rising amid trees.

Signed on the ground to the right with the monogram, and dated 1632; circular panel, 6 inches across.

Sale.—Revon, Lintz, and others, Amsterdam, April 27, 1909, No. 97 (310 florins).

463. **A VILLAGE SCENE WITH AN INN.**—Many carts and figures halt at the inn. To the right are horsemen and beggars.

Signed, and dated 1634; 34 inches by 45 inches.

Sales.—Hope Edwardes, and others, London, April 27, 1901, No. 59.
R. G. Behrens, and others, London, May 7, 1909, No. 139.

464. **WOODED LANDSCAPE.**—With cottages and two peasants.

Panel, 10½ inches by 13 inches.

Sale.—Mrs. Goddard, and others, London, June 3, 1909, No. 66.

465. **HILLY LANDSCAPE WITH A DISTANT VIEW.**—A road with numerous figures leads through a defile. In the distance are the church-steeples of a town. Strongly reminiscent of Cuyp's early manner.

Signed with the monogram, and dated 1635; panel, 10 inches by 14 inches.

Sale.—Azam of Bordeaux, Paris, December 15, 1909, No. 34 (2200 francs, Fred. Muller & Co.).

466. [Identical with 26.]

467. LANDSCAPE WITH A DISTANT ARM OF THE SEA.—In the right foreground a road leads away. In the left centre sit two persons, seen from the back. On the extreme left two figures on a dune stand out against the sky. In the distance is a town. To the right is a church with a tall steeple; to the left is a lighthouse. Several towers rise on the far side of the water. In the pale blue sky is a great cloud, reddened by the setting sun.

Signed in the right foreground with the monogram, and dated 1637; panel, 8 inches by 13½ inches.

In the collection of H. J. Pfungst, London.

Sale.—J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 49 (410 florins).

468. LANDSCAPE WITH A COUNTRY INN.—Two waggons full of people halt on the edge of the broad road. The horses are being given oats in a feeding trough. An interesting picture showing the transition from the coloured to the monotonous style.

Signed in full "I V GOIEN," and dated 1628; panel, 13 inches by 25 inches.

Sale.—J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 54 (465 florins).

469. LANDSCAPE WITH AN OLD TREE.—Near the tree is a wooden dove-cot. Peasants and a horseman pass by or stand conversing. In the distance, at the foot of a hill, is a village amid trees. Characteristic but not in very good condition.

Signed "J. V. GOIEN," and dated 1620; circular panel, 9 inches across.

Sale.—De K——, and others, Amsterdam, April 25, 1911, No. 39 (320 florins, Douwes).

In the possession of Douwes Brothers, Amsterdam, 1911.

470. A FARM AMID TREES.—The farm-house stands in sandy country in the left middle distance. In the left foreground two peasants sit on the ground to the right of a low bank. Beyond is a clump of tall trees. To the left of these, on the edge of the picture, is a leafless tree. In the right middle distance stand sheaves of corn; a countrywoman is gleaning. Beyond is a distant view with cottage-roofs amid trees. Light clouds in the sky.

Signed with the monogram, and dated 1631; panel, 11½ inches by 20 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 50.

Sales.—C. Hoogendijk (second part), and others, Amsterdam, April 28, 1908, No. 198 (1650 florins).

De K——, and others, Amsterdam, April 25, 1911, No. 36 (1500 florins, Fred. Muller & Co.).

471. **Landscape with Cottages.**—Figures on a road.
Oval panel, 6½ inches by 9 inches.

Sales.—W. Boore, and others, London, December 1, 1902, No. 96.
B. Keppel, and others, June 19, 1911, No. 69.

471*a*. **Landscape with a Sandy Road.**—The road leads past two dilapidated cottages and a haystack. On the road in the bright sunshine a pedlar, a peasant, and a woman stand conversing.
Panel, 11½ inches by 14 inches.

Sale.—Rijke van den Bogaard, and others, Amsterdam, November 7, 1911, No. 1212.

472. **THE VILLAGE FAIR.** On the left is a Fair tent with a stage, upon which is the crier; two persons in costume are at the entrance. In front of the stage are numerous country folk. In the back row is a peasant holding a child on his left arm. In the immediate foreground to the left two boys stand on a barrow. In the right centre is a low and thick tree with a ladder placed against it; a boy mounts the ladder while a companion tries to pull him off. On the tree another boy is seated. Behind the tree to the right is a pool; a boat with three passengers and the boatman comes to the bank. Beyond are the village street and the booths with figures in front of them. Above the trees is the church-steeple.
Signed "I V GOIEN," and dated 1627; panel, 13 inches by 24½ inches.

Exhibited at Amsterdam, 1903, No. 4.
In the possession of F. Kleinberger, Paris, 1903.
Sale.—J. Bosscha, and others, Amsterdam, November 28, 1911, No. 21.

473. **THATCHED COTTAGES BESIDE A STREAM.**—The stream runs across the picture, parallel to the edge. In front, in shadow, is a piece of the bank. In the shallow water to the right lies half a cart-wheel. Beyond is the farther bank, which is high and sandy, with a tumble-down farm-house. To the left of the farm a waggon with four passengers halts on a road which runs into the stream. Near the waggon are other figures. In the distance to the left are cottage-roofs.
Signed on the right at foot with the monogram, and dated 1634; panel, 8½ inches by 12 inches.

Etched by W. Unger.
In the possession of a Vienna dealer, who sold it to Consul Weber in 1878.
Sale.—E. F. Weber, of Hamburg, Berlin, February 20, 1912, No. 231 (4200 marks).

473*a*. **Landscape with Cattle and Figures.**—An early work.
Panel, 14 inches by 22½ inches.

Sale.—London, June 12, 1896, No. 152.
In the collection of John Gunn.
Sale.—Mrs. E. Gunn, and others, London, April 26, 1912, No. 92 (£31 : 10s.).

474. **A FARM-HOUSE BY A ROAD.**—The road curves away from the centre foreground into the right background. Amid trees in the left middle distance stands the farm-house with a low out-building. On a fence to the right a peasant is leaning; he converses with a man and a boy who stand on the other side of the fence. To the right of them is a tall tree. On the right is a view of flat country with cottages and a limekiln. In front is a sunlit fence.

Signed with the monogram; panel, 16 inches by 27 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, 1911, i. No. 161.
Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 6.
In the collection of F. Rappe, Stockholm.
Sale.—F.A.S.A., Baron van Ittersum, and others, Amsterdam, May 14, 1912, No. 116 (3200 florins).

475. **DUNES WITH A POOL.**—On the pool to the left two men in a boat unload fish-baskets, some of which are tied to a fence. On the right is a sandhill with a gentle slope. In front, beside a road leading uphill, sit two peasants. Above them, to the left, are two cows. Beyond these, to the right, are three figures in front of a clump of trees. To the left is a vista. In the middle distance is a cornfield with sheaves set up. On the horizon are trees and a church with a bulbous tower.

Signed with the monogram, and dated 1638—according to Granberg, while the sale catalogue describes it as fully signed but not dated; panel, 14 inches by 20 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, 1911, i. No. 144.
In the collection of F. Rappe, Stockholm.
Sale.—F.A.S.A., Baron van Ittersum, and others, Amsterdam, May 14, 1912, No. 117 (2350 florins).

476. **A VIEW IN THE DUNES WITH CATTLE.**—The cattle are in the left middle distance. To the right of them are some boys. On the dunes to the right are two herdsmen with two dogs; one man is seated while the other stands leaning on his stick. Beyond this group are a horseman, who goes to the left, and a wayfarer. On the dunes in the distance is another horseman. On the horizon to the left rises a church-tower. Cloudy sky. In the master's yellow straw-coloured manner.

Signed in the centre at foot with the monogram, and dated 1645; canvas (?), broad in proportion to its height.

Sale.—Johann Noll, Frankfort-on-Main, October 7, 1912, No. 57.

477. **Landscape with Two Windmills.**—The windmills stand one behind the other in the left middle distance. They are in full sunlight, while the foreground and the edge of a wood to the extreme left lie in deep shadow. On the right is a pool; on its farther bank to the extreme right are two slender trees. Beyond these in the distance is a placid stream. Cloudy sky.

Signed with the monogram; panel, 12½ inches by 15 inches.

Sale.—Berlin, November 12, 1912, No. 124.

478. **A SANDY ROAD WITH A LADEN PACK-HORSE.**—

The horse is driven away to the right by a man with a stick in his right hand. The man wears a red doublet and duck breeches. A dog runs before the horse. To the right rise the dunes. On top of them is a clump of tall trees. On the extreme right four peasants converse by a wattled fence. On the far side of the fence stands a herdsman holding a long stick; on the near side stand a woman and a peasant leaning on his stick, beside a seated man. To the left is a vista; a man and a boy walk away. Very brown in tone.

Signed in full on the right at foot, and dated 1634; canvas, enlarged to 35½ inches by 50½ inches from 35 inches by 48 inches.

Sales.—E. de Beurnonville, Paris, May 21, 1883, No. 59 (2100 francs); *see* P. Eudel, *L' Hôtel Drouot en 1883*, p. 341.
Paulig, Cologne, May 19, 1890, No. 43 (1325 marks, Baumeister).
In the Brooklyn Museum, 1908, on loan from H. T. Chapman.
H. Chapman, New York, January 27, 1913, No. 403.

479. **A Sandy Road.**—The road leads in the middle distance over a sunlit bridge; across which comes a waggon with two horses. In the left foreground, which is in shadow, a horseman converses with three men, one of whom is seated on the ground. In the distance are cottages amid trees, above which rises a church-steeple. To the right is a pasture, with a cottage roof. [Possibly identical with 723.]

Signed on the right at foot "I V GOIEN," and dated 1628; panel, 12 inches by 24 inches.

Sales.—Munich, June 15, 1909, No. 44.
C. C. E. Meyer, of Bremen, Berlin, March 11, 1913, No. 72.

480. **A Flat Landscape with Farms and Clumps of Trees.**—In the left middle distance are peasants conversing. To the right of them a clump of trees rises high against the horizon: in its shadow stands a farm-house. Other farms are scattered over the wide plain. The sky fills about four-fifths of the picture.

Signed; panel, 10½ inches by 14 inches.

Sale.—Demiani, and others, Berlin, November 11, 1913, No. 100.

481. **A Tumble-down Farm-house by a Sandy Road.**—The road runs from the right foreground into the left distance. On the extreme right, outside the door of the low thatched stable, is a group of four peasants conversing; one man sits on the ground. Above the roof rise some trees. The back part of the building is a tall wooden cottage; one window stands open. To the left is a vista shut in by clumps of trees, amid which is another farm. Light clouds in the sky.

Signed with the monogram; panel, 14 inches by 21½ inches.

Sale.—G. W. Lundens von Schalcken, and others, Amsterdam, November 18, 1913, No. 32.

482. **A View in the Dunes with a Farm.**—The farm-house stands in the middle distance behind a fence, to the left of a clump of trees with dense foliage. A ridge curves round from the foreground into the distance. On the left slope a man and a woman sit conversing with a boy who stands

before them. To the right, in the shade of the trees, are two men with a dog. Beyond rise the dunes. To the left is a view over hilly country. Great white clouds in the sky. Of doubtful authenticity.

Signed in the centre foreground with the monogram; panel, 14½ inches by 23 inches.

Sale.—Goecke, and others, Cologne, June 5, 1893, No. 145.

In the collection of Gräfin Anrep-Elmpt, Schmitten, Hesse; bought from this collection by Peltzer in 1898.

Sale.—R. Peltzer, and others, Amsterdam, May 26, 1914, No. 91 (1100 florins).

483. **An Old Ruined Farm in Sandy Country.**—In front of the farm four peasants converse. In a high barn adjoining the farm, two men unload a two-horsed hay-wain. To the left is a pool. Beyond are trees.

Signed with the monogram, and dated 1633; panel, 13 inches by 21 inches.

Sale.—R. Peltzer, and others, Amsterdam, May 26, 1914, No. 315.

484. **LANDSCAPE WITH AN OLD COTTAGE.**—The cottage stands on a low bank beside a winding road. To the left are three figures.

Panel, 19 inches by 23½ inches.

Sales.—(Probably) London, June 9, 1899, No. 84.
C. T. D. Crews, London, July 1, 1915, No. 26 (£44 : 2s., Willis).

484*a*. **A View in the Dunes with Peasants.**—A group of peasants stand on a bank conversing. To the left are cottages and trees. In the right middle distance goats are grazing.

Panel, 17½ inches by 35½ inches.

Sale.—Mrs. Golding Palmer, London, July 28, 1916, No. 27.

485. **LANDSCAPE WITH FOUR SOLDIERS RESTING.**—The four soldiers are in the left foreground beneath two old gnarled oaks. Three of them are seated; the fourth leans on his musket. On the extreme left, beside a road leading to a distant house, a peasant sits conversing with a soldier who stands before him. To the right is a view over a broad flat landscape. The foreground is filled by a placid pool with marshy banks. On the water is a boat carrying two men. On the horizon to the right are a church (at The Hague) and three windmills. Cloudy sky.

Signed in full in the centre at foot, and dated 1645; canvas, 23½ inches by 32½ inches.

Exhibited at Düsseldorf, 1886, No. 118, and 1904, No. 307; and at Mainz, 1887, No. 76.

Sale.—St. C. Michel, of Mainz, Berlin, February 27, 1917, No. 48 (26,000 marks).

486. **A Sandy Road.**—The road runs from the front into the distance. To the right, on a sunlit bank, a peasant with a sack on his shoulders converses with two companions who lie on the ground. Beyond,

in the middle distance, rise tall trees, beneath which stands a cottage to the right of the road. To the left is a view of the distance. Great clouds in the sky. To judge from the reproduction, the picture is authentic.

Traces of a signature to the left at foot; panel, 15½ inches by 21½ inches.

Sales.—Von Schacky auf Schönfeld, Berlin, March 10, 1914, No. 55.
C. W. Naumann, of Leipzig, and others, Berlin, March 22, 1917, No. 107 (3300 marks).

487. [Identical with 336.]

488. **A FARM AMID TREES.**—Three peasants in the sandy foreground.

Panel, 8 inches by 10 inches.

Sale.—G. H. G. Braams, Arnhem, September 24, 1918, No. 75 (1100 florins, Uhlenbroek).

489. **A VIEW IN THE DUNES WITH A ROAD.**—The road runs past cottages along the foot of the dunes. Brownish-yellow in tone.

Signed on the left with the monogram, and dated 1630.

Sale.—Lord Howe, Gopsall, October 21, 1918.

489*a*. **Landscape with Scattered Clumps of Trees and a Road.**—In front two men sit at the roadside. Farther away are a haystack and a barn.

Panel, 16 inches by 24 inches.

Sale.—J. D. Kruseman, and others, Amsterdam, February 11, 1910, No. 157.

490. **A Clump of Trees by a Road.**—At the roadside four peasants are conversing. Light clouds in the blue sky.

Signed on the right at foot, and dated 1633; canvas, 27 inches by 30 inches.

Sale.—Vicomte J. de la L——, and others, Brussels, July 3, 1919, No. 91.

491. **A Farm amid Trees.**—In front is a group of three peasants conversing; one sits on the ground. Before them is a little dog. To the right is a cart-wheel standing on its axle; a tub and some pots are placed on it. On the extreme right a peasant leans on a fence. In the left foreground lie sheaves of corn. On the extreme left the vista is closed by bushes. Said to have been painted by J. van Goyen and A. Brouwer, which is more than improbable. To judge from the reproduction, the picture is a genuine Van Goyen.

Signed on the fence to the right with a possibly forged monogram "A B"; panel, 17 inches by 26 inches.

In the collection of Jules Porgès, Paris.

Sale.—Vicomte J. de la L——, and others, Brussels, July 3, 1919, No. 92.

492. **Landscape with two Gipsy Carts.**—The carts, carrying passengers and baggage, go away to the left over a bank. In the left middle distance are tents. In the right foreground two peasants, one of

them with a stick on his shoulder, go away to the right. On the horizon beyond them are a church-tower and a farm. Painted in grey on grey.

Panel, 9½ inches by 14½ inches.

Sale.—A Silesian collection, and others, Berlin, November 25, 1919, No. 68.

493. **IN THE DUNES.**—A hedge and a fence stretch from the right diagonally across the picture into the distance. In the left centre foreground two persons sit conversing; two men go away to the right past a willow. Farther away three persons stand beside a beacon on top of the dunes. There are no tall trees nor cottages. Of a yellow straw-colour, like an early Cuyp.

Signed on the ground to the right at foot with the monogram, and dated 1634; panel, 9 inches by 14½ inches.

In the possession of E. Bottenwieser, London, 1920.

494. **Dunes.**—Amid trees stands a cottage. In the distance to the right rises a church-steeple. In front sit two men. Brownish-yellow.

Panel, 13½ inches by 17½ inches.

In the possession of W. E. Duits, London, 1920.

494*a*. **Thatched Cottages.**—Under a tree in the left foreground is a group of people.

Signed, and dated 1643; panel, 21 inches by 24 inches.

Sale.—A. D. S. de Vahl, and others, London, February 20, 1920, No. 53.

494*b*. and *c*. **Two Landscapes.**—With buildings. [Pendants. Possibly identical with 357 and its pendant 1172. Cf. also 415 and 1183.]

Circular panel, 4 inches across.

Sale.—H. de Beaumont Randolph, and others, London, March 5, 1920, No. 72.

494*d*. **A Roadside Inn.**—The deep cart-ruts diverge in the right foreground near a clump of trees with thick foliage. A peasant sits by the road; a friend stands beside him. To judge from the reproduction, this may be authentic.

Panel, 11 inches by 16 inches.

Sale.—Duchesse F. Melzi d' Eril of Lodi, Brussels, April 29, 1920, No. 33.

495. **Landscape with Two Waggons outside an Inn.**—The inn stands to the right beside a road leading into the distance. The waggons have tilts; each is drawn by two horses, which are feeding. Outside a little cottage in the right foreground sit two drivers; a man stands before them. In the centre foreground a little dog barks at the horses. In the left foreground is a low cottage with a sign. In front of it is a well with a high lifting-pole. Beyond is a vista. In the distance are the faint outlines of houses and a village church. Sketchy.

Panel, broad in proportion to its height.

Described from a photograph. The original is probably in a Budapest collection.

496. **A RIVER SCENE WITH A COTTAGE AMID TREES.**—A ferry-boat by the bank carries passengers and cattle. [Pendant to 265. Cf. 1140*l*.]

Circular panel, 4½ inches across.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 47.

497. A FLAT LANDSCAPE WITH A CANAL (or, A Panorama in Guelders).—The canal, enlivened with sailing-boats, runs parallel to the horizon across the whole middle distance. On the farther bank, to the left and in the centre, are windmills; on the horizon to the right is a town. The foreground is diversified by clumps of trees. On a bank with a tree to the extreme left two men, one seated and the other standing, look into the distance. Below to the right is a farm. Cloudy sky.

Signed on the left at foot with the monogram "V G," and dated 1641; panel, 12½ inches by 17½ inches.

Exhibited at Amsterdam, 1903, No. 23.

In the collection of T. Humphry Ward, London; sold in 1903 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 989*a*.

498. A RIVER SCENE WITH A VILLAGE.—The village stands by the bank to the right amid trees. Behind the houses rises the church-steeple. In the immediate foreground to the right lie two rowing-boats, from which barrels and other things are being unloaded. Behind a barrel on the bank a man stands conversing with a woman who leans over the half-door of her cottage. In the middle distance steps lead from the water's edge up the high bank, where a travelling waggon, a horseman, and some wayfarers halt outside an inn with the sign of the swan. To the left is a cottage partly built over the water. To the left again is the river, which is rough with short waves. In the left foreground are three men in a boat. In the middle distance and beyond are sailing-boats. On the horizon to the left is a town with towers and a windmill. Cloudy sky. To judge from the inscribed sketch in Van Goyen's sketch-book, in the collection of A. Bredius at The Hague, the church was that of Overschie.

Signed "I. V. GOYEN" on a boat to the right at foot, and dated 1645; canvas, 51½ inches by 65 inches.

Sales.—Rotterdam, July 1793 (80 florins, Meus for Van der Pot).
G. van der Pot, Rotterdam, June 6, 1808 (bought for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 992.

498*a*. A RIVER.—The river flows from the left foreground towards the right distance. The farther bank is overgrown with bushes. In the shadow of the foliage lies a boat with two fishermen, in the centre. There are no houses.

Signed on the edge of the boat; panel, 16½ inches by 20 inches.

In the possession of the Pro Arte Company, Basel.

In the possession of N. Beets, Amsterdam, 1921.

499. A RIVER SCENE WITH A COTTAGE.—The cottage stands on the left amid trees. In the right centre are four limekilns, one of which is smoking. Near them two men are carrying stone to the kilns. On the extreme right is the river. To the left is a road; on the

right side of it is a group of four men. Considering the early date, the picture has but little local colour.

Signed in the centre at foot with the monogram, and dated 1629; panel, 15 inches by 24 inches.

In the possession of J. Goudstikker, Amsterdam, 1916.
In the collection of P. Smidt van Gelder, Nieuwersluis.
In the possession of Douwes Brothers, Amsterdam, 1918.

500. **A FISHING-BOAT WINDBOUND ON A RIVER.**—The river flows from the foreground into the right distance. In the right foreground are three piles and a boat carrying three fishermen, one of whom rows while another puts out a net. On the left, near the opposite bank, is a sailing-boat; her great dark sail stands out against the sky. Other boats lie off the bank, on which are seen house-roofs amid trees. In the distance are more boats. On the horizon to the right is a church.

Signed on the rowing-boat to the right with the monogram, and dated 1654; panel, 10 inches by 16 inches.

Exhibited at Rotterdam, 1915, No. 18; at The Hague, 1915, No. 17.
Sales.—Sir Charles Turner, Berlin, November 17, 1908, No. 27.
De K——, and others, Amsterdam, April 25, 1911, No. 35 (1650 florins).
In the possession of J. Goudstikker, Amsterdam, 1915.

501. **SANDY COUNTRY WITH A TUMBLE-DOWN COTTAGE.**—On a stream to the left is a rowing-boat. On the right, near the cottage, is a group of four rustics conversing. A laden hay-wain comes along.

Panel, 13 inches by 21 inches.

Exhibited at The Hague, 1916, No. 13.
In the possession of J. Goudstikker, Amsterdam, 1916.

502. **A RIVER SCENE WITH A STORM COMING ON.**—On the bank to the right is a row of cottages amid trees. A ferry-boat puts off from the left bank, carrying two cows and six passengers. On the placid stream, near the right bank, is a boat with sails lowered. Near it is a rowing-boat. Clouds drive across the sky. The gables of the cottages facing the river are in sunlight.

Signed to the right on a barn wall "I V GOIEN," and dated 1628; copper, 10 inches by 15½ inches.

Exhibited at The Hague, 1916, No. 12; at Rotterdam, 1917, No. 17; at Amsterdam, 1918, No. 24.
In the possession of J. Goudstikker, Amsterdam, 1918.

503. **LANDSCAPE WITH A RIVER.**—The river flows from the foreground into the left distance. On the farther bank stand houses amid trees; farther away is a church-tower. Near the bank are sailing-boats. In the right foreground is a rowing-boat with three fishermen.

Signed on the edge of the rowing-boat with the monogram, and dated 1651; panel, 9½ inches by 14½ inches.

In the possession of J. Goudstikker, Amsterdam, 1919.

504. **A RIVER SCENE WITH A VILLAGE ON THE OPPOSITE BANK.**—On a projecting bank in the left foreground two fishermen draw their nets. On the farther bank are houses and a small church with a belfry amid trees. To the left, on a little bridge, are two figures. To the right is a boat with three fishermen near some fish-baskets, lying in the water and fastened to stakes. In the distance to the right are houses amid trees; in the distance are a windmill and a ferry-boat.

Panel, 16 inches by 21½ inches.

In the possession of J. Goudstikker, Amsterdam, 1919.

505. **A RIVER SCENE WITH A LOW HORIZON.**—In the left foreground a tall beacon stands on the bank, which is strengthened with piling. To the right of it, three fishermen in a boat put out a net. In the right centre foreground a man sits on the bank; another man with a pole stands beside him. In the middle distance, on the smooth water between two landing-places marked by beacons, are three sailing-boats; the boat to the left has a yellow sail. On the right are a rowing-boat and a mooring cask. On the distant horizon to the left is a village, while to the right are windmills. A high cloudy sky with patches of blue.

In the collection of E. von der Heydt, Amsterdam, 1919.

506. **A RIVER SCENE WITH A LARGE FERRY-BOAT.**—The ferry-boat, her sail swelling in the breeze, crosses the placid stream to the right; she is full of passengers. In the left foreground is a strip of the nearer bank with three cows, one of them lying down. To the right of these are two rowing-boats. In the nearer boat are three fishermen, one of whom puts out a net; in the farther boat are two fishermen and a large fish-basket. To the right is a rowing-boat carrying five persons. The river narrows in the middle distance. On the projecting tongue of land on the left stands a church with a steeple amid trees. On the tongue of land on the right is a watch-tower; beyond it is a massive castle half-hidden amid trees. In the distance are several sailing-boats on the river, which flows away into the centre of the background. Light clouds in a blue sky. The same subject as in 599 (Hermitage).

Signed on the bow of the farther boat in the left foreground with the monogram, and dated 1652; panel, 27 inches by 39 inches.

Sales.—J. R. Holland, and others, London, April 11, 1913, No. 86.
Vincent van Gogh, and others, Amsterdam, November 25, 1913, No. 343 (18,800 florins).

In the collection of Anton W. M. Mensing, Amsterdam.

507. **A RIVER SCENE WITH FISHING-BOATS.**—The flat bank goes away to the right. On both sides of clumps of trees are the roofs of cottages. On the placid stream in the right foreground is a rowing-boat with three anglers. By the bank in the middle distance lie several sailing-boats. To the left of these a little bridge crosses a side-canal. In the distance to the right are a windmill and a sailing-boat. Grey clouds in a bright sky.

Signed on the boat in the right foreground with the monogram, and dated 1643; panel, 12 inches by 16 inches.

Exhibited at Amsterdam, 1917, No. 54.
Sales.—C. Hoogendijk, Amsterdam, May 14, 1912, No. 25 (3900 florins).
H——, Amsterdam, July 6, 1915, No. 98 (5700 florins, with No. 99 —Hd G. 795 below.
In the possession of E. J. van Wisselingh & Co., Amsterdam, 1917.

508. **LANDSCAPE WITH COTTAGES ON A CANAL.**—The cottages stand to the left by a canal which disappears behind a low hill to the right. In front of the last house stands a hay-wain; in front of it are rustics conversing. To the right is a view with trees and a little tower in the distance. White and grey clouds in the sky.

Signed on the left at foot with the monogram, and dated 1631; panel, 12½ inches by 22½ inches.

In the possession of P. Cordonnier, Paris; sold in 1883 to the Antwerp Museum (for 1500 francs).
In the Antwerp Museum, 1905 catalogue, No. 736.

509. **A FARM WITH A DOVE-COT BY A RIVER.**—The river flows from the front into the left distance. On the right is the long roof of a barn, half-hidden by a clump of tall trees. By the bank in front of it are two rowing-boats; in one is a man, while in the other is a woman washing clothes. To the left of the barn is the dove-cot. Beyond are trees, another barn, and a haystack. In the distance to the left are a sailing-boat, and a church-steeple rising above the trees. The bank is reflected in the still water. Light clouds in the sky.

Signed in full on the rowing-boat to the right, and dated 1636; panel, 11 inches by 15½ inches.

In the Würzburg Gallery.
In the Augsburg Museum, 1899 catalogue, No. 620.

510. **A RIVER SCENE WITH ANGLERS.**—To the left, in the shade of two great willows, lie two rowing-boats. In the nearer boat a lady and three fashionably-dressed men are angling. In the other, on the extreme left, a couple are flirting. In the right foreground are three ducks; one is about to dive. On the broad and placid stream in the centre of the middle distance is a sailing-boat. To the right, on the farther bank, is a farm amid trees. In front of it three fishermen in a rowing-boat put out a net. On the horizon is a church-steeple. Light clouds in the sky.

Signed on the rowing-boat on the extreme left with the monogram, and dated 1645; panel, 14½ inches by 19 inches.

Exhibited at Amsterdam, 1903, No. 18, and 1906, No. 51.
In the possession of Fred. Muller & Co., Amsterdam, 1906.
In the collection of H. von der Mühll, Basel; bequeathed in 1916 to the town.
In the Basel Gallery.

511. **A RIVER SCENE WITH A BUSY ROAD.**—The road leads on the left over a bridge and past a clump of trees, a farm and a wind-

mill to a village. The slender steeple of the village church is seen across a meadow between the trees and roofs. In front is the stream with boats. In the distance are the dunes, in bright sunlight. Heavy grey clouds in the sky with patches of blue.

Signed in the centre at foot "V. GOYEN," and dated 1625—the signature is probably a forgery; panel, 18½ inches by 25½ inches.

Sale.—(Probably) B. Zacharias, and others, Berlin, May 1, 1900, No. 20.
In the collection of J. J. Bachofen-Burckhardt, Basel, 1907 catalogue, No. 113.

512. **A RIVER SCENE WITH A DYKE.**—Upon the dyke on the right bank are a cart, two horsemen, and two wayfarers. The road leads to an inn with a sign. On the water in front are a large boat and several smaller boats with fishermen. Painted in brown on brown; there is some colour in the figures only.

Panel, 9½ inches by 14½ inches.

In the possession of C. Sedelmeyer, Paris.
In the collection of A. P. Vischer-Boelger, Basel.

513. **A RIVER BANK SHADED BY TREES.**—The river flows from the right foreground into the left distance. In the shade of the overhanging willows are two rowing-boats. To the left is the still water. Long attributed to Salomon van Ruysdael.

Signed in the right foreground on a rowing-boat with the monogram; panel, 5 inches by 8 inches.

In the collection of E. Solly, Berlin, 1821.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 901.

514. **A RIVER SCENE WITH A WOODED BANK.**—In front is the water. To the left is a boat with several persons in it. On the farther bank in the right middle distance are tall trees and cottages. Amid the trees is a church-tower. To the left is a view of the river winding away. In the distance are a sailing-boat and a windmill. Cloudy sky.

Signed on the boat to the left with the monogram; panel, 21½ inches by 28½ inches.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 39; at Berlin, 1914, No. 46.
In the possession of William McKay, London.
In the possession of P. and D. Colnaghi, London; sold to J. Simon
In the collection of James Simon, Berlin.
In the possession of C. A. de Burlet, Berlin.

515. **A River Scene with a Fort.**—On the low ruined walls to the right stands a windmill. On the water in front of it are two boats with men in them. In the left foreground is a boat with a man rowing. In the distance several boats are spread over the broad stream.

Signed on the boat to the right with the monogram, and dated 1642; panel, 12 inches by 15 inches.

Exhibited at Berlin, 1883, No. 115.
Bought in Paris in 1882 for W. Gumprecht, of Berlin.

Sale.—W. Gumprecht, Berlin, March 21, 1918, No. 36 (32,000 marks).
In the possession of P. Cassirer, Berlin.

516. **RIVER SCENE WITH A BOAT.**—In the boat are two figures. On the nearer bank is a group of three persons. The river flows diagonally across the scene. Sketchily painted in grey tones.

Signed with the monogram, and dated 1651; canvas, 10 inches by 13½ inches.

In the possession of F. Schwarz, Vienna; sold about the year 1895 to M. Kappel.
In the collection of M. Kappel, Berlin; not in the 1914 catalogue.

517. **A FLAT LANDSCAPE WITH A STREAM.**—On the stream in front is a boat with fishermen. In the left foreground is a tree. In the right middle distance is a clump of trees.

Signed in full on a plank to the right, and dated 1633; panel, 16 inches by 24 inches.

In the collection of P. von Schwabach, Berlin.

518. **A RIVER SCENE WITH A HOUSE.**—The house stands on the left bank, where a boat lies. In the right foreground is another boat. In the middle distance are sailing-boats. Cloudy sky.

Panel, 6½ inches by 17 inches.

In the collection of P. von Schwabach, Berlin.

519. **A RIVER SCENE WITH A VILLAGE.**—The village is on the right bank. Upon the dyke which runs beside the river from the right foreground into the left distance are a house, two trees, a house, a windmill, more houses, and the two towers of a church. Cloudy sky. Thin and sketchy.

Signed on a small boat to the left with the monogram, and dated 1642.

In the collection of Viscount Ridley, Blagdon.

520. **A River with Wooded Banks.**—The wooded banks are to the left. On the water to the right are a ferry-boat and fishing-boats. The picture is covered with thick varnish, so that its authenticity cannot be determined.

In the Blois Museum, No. 51.

521. **A River Scene with Boats.**—In the left foreground two men in a fishing-boat put in near some piles. In the boat is a large fish-basket. At a projection of the bank is another rowing-boat. On the right, farther away, comes a sailing-boat. Still farther off are other sailing-craft. On the misty horizon is a strip of flat land with windmills. The water is ruffled. The sky is covered with clouds. Grey in tone.

Signed with the monogram, and dated 1643 or 1648; panel, 14 inches by 12½ inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 187; *Les Trésors d'art en Suède*, 1911, i. No. 149.

In the collection of Baron Hugo Hamilton, Boo, Sweden.

522. **A VILLAGE WITH A CANAL.**—The canal flows from the right foreground under a wooden bridge and curves round into the

left distance. On the left bank in front are two anglers; the farther man has just hooked a fish. Along the road coming down from the bridge a cart drawn by a grey horse approaches; a woman sits in the cart, while a man with a whip walks beside it. In the extreme left foreground a boy carrying a basket on his arm, a woman with a basket of vegetables on her head, and an old man with a stick on his shoulder walk along, followed by a dog. On the water in the right foreground a man rows a boat carrying a well-dressed party of two women and five men. On the bank beyond is a great oak. Beyond the bridge are two cottages. To the left is a vista with cattle grazing and a church-steeple.

Signed on a plank in the bridge "J. V. GOIEN," and dated 1625; panel, 31 inches by 49½ inches.

In the Meinertzhagen collection, Bremen, catalogue No. 90; acquired, probably in 1827, by the Bremen Kunstverein.

In the Bremen Kunsthalle, 1913 catalogue, No. 48.

523. **A RIVER SCENE WITH A ROW OF COTTAGES.**—The cottages stand on the wooded bank of a river which is lost in the distance to the left. On the extreme right, beside a little bridge, are two peasants; one of them has just hooked a fish. In the distance to the left is a windmill. Black in tone and loosely painted; reminiscent of W. Knijff.

Signed on the bridge to the right "Van Goyen," and dated 1634; 40 inches by 54 inches.

Exhibited at Bremen, 1904, No. 177.

In the collection of Fräulein M. Focke, Bremen.

524. **A RIVER SCENE.**

In the Bruges Museum.

525. **A RIVER SCENE.**

Dated 1644.

In the Bruges Museum.

526. **A River Scene with Fishermen.**—The fishermen are at work in their boats. On the right are three great trees. In the distance is a wood. In the centre are two cottages, in front of which stands a waggon. In the distance to the left are boats full of men.

Signed in full on the right at foot, and dated 1645; canvas, 44 inches by 65 inches.

Mentioned by Frimmel, *Lexicon der Wiener Gemäldesammlungen*, i. 127.

Sales.—Van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 29 (280 florins).

J. M. Birkenstock, Vienna, March 1811, No. 119.

Frau A. Brentano-Birkenstock, Frankfort-on-Main, April 4, 1870, No. 20 (350 florins, Blittersdorff).

In the Blittersdorff collection, Vienna.

In the collection of Mauthner von Markhof, Vienna.

In the collection of Baroness Haynau, Brünn.

527. **COWS ON A RIVER BANK.**—The river flows from the

left foreground into the right distance. On the nearer bank, which is reedy, are three cows. Two other cows, one of which is being milked by a woman, stand farther away on a road leading along the river. On the extreme right is a gnarled oak, cut off by the frame both at top and at the side. On the farther bank to the left are trees. On the water in the middle distance are two rowing-boats with men. The distance is veiled in mist. Sketchy; apparently first put in with the brush.

Panel, 10 inches by 14 inches.

In the collection of Baron L. Janssen, Brussels.

528. A RIVER SCENE WITH A COTTAGE AMID TREES.—The cottage stands to the right on the river bank, which is half hidden by an uphill road leading away from the river to the right. Along the road go a man, a woman with a white cap, and a dog. To the left and in front is the placid stream. On the water in the left foreground a ferry-boat, with the ferryman and two passengers, moves away to the left. Beyond in the middle distance is a boat with two men. In the distance are sailing-boats. Light clouds in the sky.

Panel, $6\frac{1}{2}$ inches by 9 inches.

Sales.—G. R——, Brussels, May 5, 1892, No. 34.
Auguste Coster, Brussels, April 4, 1907.

In the collection of Baron L. Janssen, Brussels.

529. A VILLAGE SCENE WITH A CANAL.—The canal flows away to the right. To the left, beside the water, runs a road. On the right side of it sits a peasant. Nearer the front a horseman, with a companion on foot, rides forward. Farther away a man with a heavy burden on his back comes across a small arched stone bridge which leads over a side-canal. On the farther bank of this canal are cottages, above which to the left rises a church-roof with a slender belfry. On the water in the right foreground is a boat with two men, one of whom is rowing. Farther back are three more rowing-boats. On the right bank in the middle distance are cottages amid trees. The houses and trees are reflected in the still water. Light clouds in the sky.

Signed in full to the left at foot, and dated 1624; panel, 12 inches by $17\frac{1}{2}$ inches.

Sales.—H. Moll, Cologne, November 11, 1886, No. 59 (225 marks, Habich).
E. Habich, Cassel, May 9, 1892, No. 67 (720 marks, Lederer).

In the collection of Baron Lederer, Budapest.

530. A RIVER SCENE WITH A LARGE FARM.—The farm stands to the right on the bank of a placid stream which flows away into the left distance. A man leans over the half-door; in front stand three persons, one of them a woman with a child in her arms. Beside the river bank lies a rowing-boat with a man in it. In front a road leads from the bank to a tree on the right, before a fence. In the left foreground is a rowing-boat with fishermen. At a landing-place in the middle distance are sailing-boats; on the bank near by is a lifting pole. In the distance to the left is the farther bank, overgrown with trees, above which

rises a slender church-steeple. Cloudy sky. The farm buildings are the same as in 274.

Signed on the boat in the left foreground with the monogram, and dated 16— (a late work); panel, 18 inches by 25 inches.

Exhibited in Berlin, 1915, No. 50.
In the Hölscher collection, Mülheim.
In the collection of J. Stumpf, Berlin, 1908 catalogue, p. 34.
Sale.—J. Stumpf, Berlin, May 7, 1918, No. 52 (41,000 marks).
In the possession of P. Cassirer, Berlin, 1918.
In the collection of M. von Nemes, Budapest.

531. A RIVER SCENE WITH A TALL BEACON.—The beacon stands to the right by a jetty built of piles, beside which lie a sailing-boat and three rowing-boats. Two men stand on the jetty. To the left is a ferry-boat carrying two men and three cows; the ferryman poles his boat forward. On the extreme right of the middle distance stands a house with a projecting upper storey. In the distance, on the right bank of the placid stream which flows away, stands a town with a massive church-tower. Clouds in the sky.

Signed on a boat with the monogram, and dated 1646; panel, 10½ inches by 18 inches.

In the Cassel Gallery, 1913 catalogue, No. 385.

532. A RIVER SCENE WITH A LANDING-STAGE.—The landing-stage, built of piles, is in the left foreground. On the extreme left a ladder leans against it; above is a tall beacon. On the stage are five figures. A rowing-boat carrying three men comes alongside. On the broad and placid stream in the right foreground is a rowing-boat with two fishermen. In the middle distance to the left are sailing-boats. In the distance to the right is the opposite bank with a village. [Pendant to 1083. Possibly identical with 1069*r*.]

Panel, 6 inches by 9 inches.

Sale.—Schönlank, Cologne, April 28, 1896, No. 66 (260 marks, Jordan).
In the collection of the late O. Jordan, Coblenz.

533. A RIVER SCENE.—Grey in tone.

In the collection of the late A. de Ridder, Cronberg, near Frankfort, 1905; not in the 1910 catalogue.

534. LANDSCAPE WITH A RIVERSIDE INN.—Travellers in front of the inn.

Signed with the monogram, and dated 1645; panel, 21½ inches by 35½ inches.

In the Amalienstift, Dessau, 1913 catalogue, No. 577.

535. AN INN BY A BROAD RIVER.—The inn stands to the right on the high bank. Above the door hangs a sign. In front of the inn two waggons meet; the waggon to the left is drawn by a grey and a dark horse and carries five persons. A flight of steps leads down to the water, where two rowing-boats lie beside the bank. One boat contains a fish-basket. In the other is a man who converses with a peasant standing

on the shore. Beyond to the left is a great tree overshadowing a small cottage. On the still water in the left foreground is a boat with three fishermen; one rows, while the others put out a net. Beyond in the middle distance is a sailing-boat; others are seen in the distance. To the left on the farther bank is a church amid trees. Light clouds in the sky. [Pendant to 1158.]

Signed on the boat to the left with the monogram, and dated 1643; oval panel, 27 inches by 36 inches.

Sale.—Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 18 (1 florin).

In the Dresden Gallery, 1908 catalogue, No. 1338 C; it was there at least as early as 1817.

536. **LANDSCAPE WITH AN OLD OAK.**—The oak stands to the right on a low hill which slopes down to a pool encircled by green on the left. On the bank sit two men; one is fishing. Behind the hill a wooded strip of land stretches away to the left. Beyond on the left bank of the pool are trees and bushes. Great white clouds in the sky.

Signed to the right at foot with the monogram, and dated 1642; panel, 12 inches by 15½ inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 52.

Sale.—Jos. Monchen, and others, Amsterdam, April 30, 1904, No. 84 (1300 florins).

In the possession of Fred. Muller & Co., Amsterdam; sold to Elberfeld.

In the Elberfeld Museum.

537. **A RIVER SCENE WITH A COTTAGE BENEATH TREES.**—The cottage is on the right bank of the river. Farther away stands a large castle with about six towers amid trees. In the centre is a herdsman with cows, one of whom is being milked. In the distance is a harbour.

Signed with the monogram on a cow standing between the milkmaid and the herdsman, and dated 1634; panel, 16 inches by 20 inches.

In the Salm collection.

In the Epinal Museum, 1880 catalogue, No. 39.

538. **A River Scene with a House and Small Figures.**—The house and figures are on the right bank. Yellowish-grey in tone.

Signed in full "v Goien," and dated 1630 or 1636—more probably 1630; panel, a small picture.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 490; *Les Trésors d'art en Suède*, 1911, i. No. 143.

In the collection of Baron C. C. Bonde, Eriksberg, Sweden.

539. **AN INN BY A RIVER.**—The inn, with the sign of the Swan, stands to the left beside a road. It is overshadowed by a tall tree. In front halt two horsemen and three waggons, the teams of which are being fed. On the river to the right a ferry-boat carrying peasants and two cows comes alongside the bank. In the distance is a flat landscape.

Signed on the edge of the boat to the right with the monogram, and dated 1643; panel, 13½ inches by 17½ inches.

In the possession of Miethke and Wawra, Vienna, who bought it in Holland.
In the possession of F. A. C. Prestel, Frankfort, who sold it in 1817 to the Institut.
In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 242.

540. **AN INN BY A RIVER.**—The inn stands to the right on the high bank. In front of the gable hangs the sign of the Swan. Outside the inn stands a two-horsed waggon full of people; the horses are feeding at a manger. On the extreme right is a horseman who takes a glass from a man. A coach drawn by a single horse goes away along the road. A flight of steps leads down to the water. To the left of it is a man in a boat. Beyond him in the middle distance is a cottage partly built out on piles over the water. In the left foreground is a grassy strip of land with a fish-basket. On the horizon is the farther bank with houses.
Signed on the bank to the right with the monogram, and dated 1646; panel, 14½ inches by 23½ inches.

Exhibited at Copenhagen, 1891, No. 65.
In the collection of Count Reedtz-Thott, Gaunö, Denmark, 1914 catalogue, No. 41; it was already there in 1876.

541. **HAY BARGES.**—They lie to the right alongside the bank of a stream flowing away into the left distance. Peasants work at a hay-stack on the extreme right near a tree. In the left middle distance is a farm; beyond it is an inn, where sailing-boats are moored. Light clouds in the sky. Brownish tone.
Canvas, 24 inches by 30 inches.

In the collection of F. Scherer, Geneva; bequeathed in 1888 to the town.
In the Musée d'Art et d'Histoire, Geneva, 1897 catalogue, No. 331.

542. **RIVER SCENE.**—Farm buildings stand by a placid stream flowing away into the left distance In the right foreground, at the foot of a great tree, is a tumble-down cottage. Farther away is a thatched stable; beyond this is a haystack. In the extreme right foreground an angler sits on the bank: a man stands behind watching him. In the centre a man rows a boat alongside the bank. To the left is a vista with trees and a church-spire on the horizon. Light clouds in the sky.
Signed with the monogram, and dated 1631; panel, 11 inches by 17½ inches.

In the collection of Archibald M'Lellan, Glasgow; bought for the city in 1856.
In the Glasgow Art Gallery, 1908 catalogue, No. 379.

543. **RIVER SCENE WITH A BRIDGE (or, A Canal in Holland).**—In the middle distance is a bridge over the river. On the banks are a small cottage and farm buildings amid trees. On the water are three boats; one carries two men and two cows, while another is loading hay.
Signed on a boat with the monogram, and dated 1637 or 1647 (?); oval panel, 17 inches by 21½ inches.

In the collection of Archibald M'Lellan, Glasgow; bought for the city in 1856.
In the Glasgow Art Gallery, 1908 catalogue, No. 378.

544. A RIVER SCENE WITH TWO GNARLED OAKS.—The oaks are on the right. To the left of them is a group of three men with a dog; one man sits on the ground. A placid river flows from the left foreground across the picture to the right distance. On the water to the left is a rowing-boat with two fishermen. On the farther bank are thick bushes and trees.

Signed with the monogram, and dated 1651; panel, broad in proportion to its height.

In the collection of Arthur Kay, Glasgow, 1903.

545. A RIVER SCENE AT SUNSET.—On the water are sailing-boats. In the distance are churches and houses. The horizon is bright. [Probably identical with 1095.]

Signed with the monogram, and dated 1646; panel, 10 inches by 14 inches.

Exhibited at Amsterdam, 1903, No. 42.
In the collection of Arthur Kay, Glasgow, 1903.

546. A RIVER SCENE AT TWILIGHT.—Sketchy. An attractive work.

Signed with the monogram, and dated 1650; panel, 6½ inches by 10 inches.

Exhibited at Amsterdam, 1903, No. 45.
In the collection of Arthur Kay, Glasgow, 1903.

547. A RIVER SCENE WITH NUMEROUS FIGURES.—The figures are in a ferry-boat and on shore. The landscape is strongly reminiscent of S. van Ruysdael, but the figures are typical of Van Goyen.

Broad in proportion to its height.

In the collection of the Earl of Wemyss, Gosford House.

548. A BROAD AND PLACID STREAM WITH A SAILING BOAT.—In the left centre the boat moves forward, her sail swelling lightly in the breeze. From the right a rowing-boat with five men aboard approaches her. In the right foreground fishing-nets lie in the water; in the left foreground are three ducks. On a tongue of land in the left middle distance stands a cow, with another reclining. To the right, on the farther bank, is a landing-stage; farther away is a village church. [Possibly identical with 630*n*.]

Signed on the bulwark of the sailing-boat with the monogram, and dated 1648; panel, 14 inches by 25 inches.

In the possession of C. Sedelmeyer, Paris; sold to J. Simon.
In the collection of James Simon, Berlin.
In the Royal Gallery, The Hague; an anonymous gift, 1919.

549. COTTAGES ON THE RIGHT BANK OF A RIVER.—The river flows from the front into the left distance. In the right foreground is a tall tree. On the bank to the left of the tree are a peasant leaning on his stick, a woman, a boy, and a man seated on the ground. From the right a peasant with a jug in his hand approaches them. Behind

the group is a farm. Farther away on the bank, amid trees, are outbuildings and a haystack. In the water in the left foreground are fish-baskets tied to stakes. Beyond, on the still water in the middle distance, is a ferry-boat carrying a horseman, five foot passengers, two cows, and the ferryman. Beyond is the farther bank with a windmill and a church-spire.

Signed in the right foreground on a piece of wood upon the bank "V GOIEN"; panel, 33½ inches by 48 inches.

Sale.—Amsterdam, March 20, 1764, No. 46 (27 florins, J. M. Kok).
Said to have been in the collection of Sir Richard Wallace.
In the collection of F. von Gans, Frankfort-on-Main, from about 1888.
In the possession of K. W. Bachstitz, The Hague.

550. A RIVERSIDE FAIR.—The river flows from the right foreground into the left distance. In the left foreground is a rowing-boat with an awning, which carries four persons. In front of it is another boat with four people. On the right bank, beneath tall trees, are the booths of the fair and the cottages of a village. Numerous figures surround them. On the extreme right a ferry-boat with horses on board comes to the bank, where a church-spire rises above the trees. In the shadow of bank away to the left are rowing-boats and sailing-boats, all crowded. To the left stands a haystack in the shade of trees. In the distance is the opposite bank.

Signed to the left on the nearest rowing-boat with the monogram, and dated 1652; panel, 16½ inches by 23½ inches.

In the possession of Martin H. Colnaghi, London, about 1890.
In the collection of F. von Gans, Frankfort-on-Main.
In the possession of K. W. Bachstitz, The Hague.

551. FISHERMEN'S HUTS BY A PLACID STREAM.—The stream flows away into the right distance. To the left, near the cottages, are tall trees behind a fence, with a windlass for hauling in nets; there lies a boat with two fishermen. On the right, beside the cottages, a wooden fence stands above the reeds near a double willow; a woman on a little bridge is washing linen. Great clouds effectively lighted.

Signed on the edge of the boat with the monogram, and dated 1637 or 1647 (?); panel, 17 inches by 22 inches.

Exhibited in Berlin, 1890, No. 70.
In the Kuranda collection, Vienna.
In the collection of E. Kann, Paris.
In the collection of C. von Hollitscher, Berlin, 1912 catalogue, No. 39; bought from a Paris dealer in 1888.
In the possession of K. W. Bachstitz, The Hague.

552. A RIVER SCENE WITH A BRIDGE OF TWO ARCHES.—Near the bridge is a high wooden building on the right bank. A haywain crosses the bridge to the right. To the left of it is a horseman; to the right are two wayfarers and another man. On the somewhat ruffled water in the right foreground is a boat with five fishermen. Farther away is a boat with one man; farther to the left is a third

boat with two men. In the distance to the left, on the farther bank, is a castle with many towers. Near it are sailing-boats.

Signed on the nearest boat; panel, 12 inches by 13 inches.

Sale.—G——, of London, and others, Amsterdam, May 20, 1919, No. 9 (4800 florins).

In the collection of Baron E. von der Heydt, Amsterdam, 1919.

In the collection of W. A. Leembruggen, The Hague.

553. A RIVER SCENE WITH AN OLD TREE.—The tree is on the right. In front is a boat. In monochrome.

Signed on the boat; panel, 16½ inches by 11 inches.

Sale.—Duckenfield, London, 1817 (£9 : 5s., Crawford).

In the collection of the Earl of Crawford and Balcarres, Haigh Hall, Wigan.

554. LANDSCAPE WITH A BROAD STORM-SWEPT RIVER.—The bank goes from right to left. On the bank are a village with its church-tower amid the trees and an inn by the waterside. By a dyke lie boats with their sails lowered. On the water is a rowing-boat with three men. The foreground is in shadow.

Panel, 10½ inches by 14 inches.

In the Posselt collection, Heidelberg; bequeathed in 1907 to the town.

In the Heidelberg Museum, No. 36.

555. A RIVER SCENE WITH HOUSES.—The houses are by a landing-place on the left. On the water is a ferry-boat carrying a waggon, horsemen, and other figures. Evening.

Signed to the left on a fishing-boat with the monogram, and dated 1647; oval panel, 15 inches by 20½ inches.

Mentioned by Waagen, iii. 322.

In the collection of the Earl of Carlisle, Castle Howard, No. 27.

556. A VILLAGE BY A RIVER.—The river flows away into the left distance. Along the bank, amid trees, stand cottages, which are built out on piles over the water. On the extreme right is part of a road leading beside the river; two carts meet. A man climbs up steps in the high bank. To the left is a great tree. On the placid stream in the left foreground is a boat with three fishermen; one rows, while the others put out a net. Other rowing-boats are in the shadow of the bank. In the distance are a sailing-boat and a church-tower rising above the houses and trees. Blue sky with light clouds. With free variations the motive is the same as in 733.

Signed with the monogram, and dated 1652; panel, 25½ inches by 38 inches.

In the Cologne Museum, 1915 catalogue, No. 673; acquired in 1897.

557. COTTAGES BY THE WATER.—Clouds in a blue sky. Light brown in tone.

Signed on the right at foot with the monogram, and dated 1651; panel, 23 inches by 25 inches.

In the collection of J. J. Minuth, Berlin; given by his widow in 1853 to Königsberg.

In the Königsberg Museum, 1894 catalogue, No. 140.

558. **COTTAGES BY A CANAL.**—Beside the right bank two men in a boat are busy with a crate of fish. On the left bank is a woman washing clothes. In the distance is a village church-spire.

Signed on the bow of the boat with the monogram, and dated 1653; panel, 16 inches by 20 inches.

In the collection of Frau A. von Ritzenberg, Leipzig, who bequeathed it in 1878 to the town.

In the Leipzig Museum, 1914 catalogue, No. 504.

559. **LANDSCAPE WITH A BRIDGE OVER A RIVER.**—The river flows from the left into the right distance. To the right of the bridge is a great tree. Behind this are houses. On the extreme right are five figures on a road leading along the river into the distance. A man is angling. On the water is a boat with two men. [Pendant to 560. Probably identical with 1140*i* or 1140*j*.]

Signed in the centre at foot "I V Goyen," and dated 1627; circular panel, 7 inches across.

Exhibited at Leipzig, 1914, No. 46.

In the collection of Frau M. Limburger von Hoffmann, Leipzig.

560. **LANDSCAPE WITH A COTTAGE.**—The cottage is in the middle distance. Beside it is a great dovecot. In front, on the road leading to the cottage, are two peasants and a woman. On a river to the right is a boat. Birds fly in the sky. [Pendant to 559. Probably identical with 1140*j* or 1140*i*.]

Signed in the centre at foot "I V Goyen," and dated 1627; circular panel, 7 inches across.

Exhibited at Leipzig, 1914, No. 45.

In the collection of Frau M. Limburger von Hoffmann, Leipzig.

561. **A RIVER SCENE.**—The river flows from the left foreground into the right distance. In front is a strip of pasture with nine cows; a cow in the centre is being milked. On the right, close to the nearer bank, are two rowing-boats, one carrying two men and the other a single man. To the left, at the opposite bank, is a large ferry-boat carrying a tilt-waggon with two horses and nine passengers; the ferryman is just pushing off. Beyond the ferry-boat stands a village amid trees; the church has a lofty choir-roof and a tall steeple. By the bank in front of the village are rowing-boats and sailing-boats. In the right middle distance is a boat under sail. Cloudy sky. According to a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius at The Hague, the church is that of Overschie. Cf. 584, 592. The subject is the same as in 786.

Signed "V. GOYEN," and dated 1645; panel, 25½ inches by 37 inches.

Sale.—(Probably) Hendrik Twent, Leyden, August 11, 1789, No. 75 (40 florins, Spijk).

In the collection of Mrs. Hodges, London; bequeathed in 1852 to the National Gallery.

In the National Gallery, London, No. 151.

562. A RIVER SCENE.

Mentioned by Waagen, ii. 284.
In the collection of the Duke of Bedford, London.

563. A RIVER SCENE WITH BOATS.—The river is broad and agitated. On the bank to the left is a small village with a church. On the bank in the right distance is a building with massive towers.

Signed with the monogram, and dated 1638; canvas, 11½ inches by 15½ inches.

In the collection of Alfred Beit, London, 1904 catalogue, p. 54.
In the collection of Sir Otto Beit, London.

564. A RIVER SCENE WITH A SMALL VILLAGE AND CHURCH.—The village stands on the bank to the right. On the broad stream are boats. In the distance to the left is a town.

Signed in full and dated 1640; canvas, 25½ inches by 38 inches.

In the collection of Alfred Beit, London, 1904 catalogue, p. 55.
In the collection of Sir Otto Beit, London.

565. A CROWDED BOAT ON A BROAD RIVER.—The boat makes for a village on the bank to the right. To the left is the bright evening sky. [Possibly identical with 637*e*.]

Panel, 15½ inches by 11 inches.

In the collection of Alfred Beit, London, 1904 catalogue, p. 55.
In the collection of Sir Otto Beit, London.

566. A RIVER SCENE WITH A FERRY-BOAT.—To the right are cottages amid trees.

In the collection of the late C. T. D. Crews, London; not in the catalogue of the sale, London, July 1, 1915.

567. A RIVER SCENE WITH A SMALL LANDING-PLACE.—The landing-place is on the left. There are boats on the water. In the left distance a house stands on the low bank. To the right are masses of heavy dark clouds. To the left is a ray of sunlight. Brown in tone.

Signed, on a boat that is being rowed to the left, with the monogram, and dated 1634; canvas, 15½ inches by 13 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 145.
In the collection of S. E. Kennedy, London; not in the catalogue of the sale, London, July 6, 1917.

568. A RIVER SCENE WITH HOUSES, A WINDMILL, AND TREES.—The houses and mill are on the farther bank. The stream flows away into the right distance; in the left foreground is a large sailing-boat. To the right fishermen in a boat draw in a net. Cloudy sky. [Pendant to 338.]

Panel, 14 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 68.
In the collection of the Earl of Plymouth, London.

568*a*. **A RIVER WITH A STEEP BANK.**—The river flows away to the left. On the bank in front sit two men. A haywain drawn by two horses crosses a bridge to the right. Near the bridge a fisherman rows a boat, in which are also his companion and a fish-basket. In the middle distance is a sunlit fence before a farmhouse overshadowed by tall trees. Near a hedge stands a man. Farther away is a group of three persons. In the distance rises a church-spire.

Signed beneath the fence in the right centre with the monogram, and dated 1642; panel, 15½ inches by 22 inches.

In the collection of Prince P. de Khwochtinskoy, No. 66.
In the possession of M. Rothschild, London, 1921.

569. **A RIVER SCENE WITH AN INN.**—The inn is on the farther bank of the river which fills the foreground. In front of the inn are a waggon and figures. In the centre are two men in a boat. Near some trees on the left sits an angler. Cloudy sky. [Possibly identical with 1147.]

Signed on a hedge to the left with the monogram, and dated 1630; panel, 16 inches by 32 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1894, No. 75.
In the collection of C. A. Ionides, London; bequeathed in 1899 to the museum.
In the Victoria and Albert Museum, London, 1901 catalogue, No. 89.

570. **A RIVER SCENE WITH A FERRY-BOAT.**—The ferry-boat with figures is in front. To the left are a cottage and great trees. On the right bank is a church. Broad and loosely painted in the style of S. van Ruysdael.

Canvas, 26½ inches by 37 inches.

In the Liége Museum, 1903 catalogue, No. 105.

571. **A RIVER SCENE WITH A FERRY-BOAT.**—The boat is in front. On the banks are figures and cattle. Brown in tone.

Signed on the left at foot with the monogram, and dated 1645; panel, 16½ inches by 24 inches.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 207.

572. **COTTAGES BY A BROAD RIVER.**—The water is rough. To the left a clump of trees overtops the little cottages. On the bank a woman in a red bodice is washing clothes. In the centre is a ferry-boat carrying passengers and cows. In the right foreground is a raft with figures. On the broad stream are several boats.

Panel, 38 inches by 56½ inches.

In the collection of Jacques Bernard, Lyons; given in 1875 to the city.
In the Lyons Museum, No. 115.

573. **A RIVER SCENE WITH ROUGH WATER.**—By the bank is a boat with fishermen. Farther away are other boats. On the farther bank are several churches.

Signed on the nearer boat and dated 1645; panel, 14 inches by 18 inches.

In the collection of Filippo Benucci, Milan; given in exchange to the Brera in 1832.

In the Brera, Milan, 1908 catalogue, No. 617.

574. A RIVER SCENE WITH ROUGH WATER.—To the right is a fishing-boat under sail. On the bank to the left is a little village with a church. Grey sky with rain-clouds.

Panel, 9 inches by 13½ inches.

In the collection of M. von Metzler, Mainz; bequeathed in 1841 to the town.

In the Mainz Museum, 1905 catalogue, No. 130.

575. LANDSCAPE WITH A STREAM.—The stream is in front. On a little hill to the left is a group of peasants. To the left, farther away, are cottages amid trees. In a little inlet to the right are two rowing-boats with fishermen putting out fish-baskets.

Signed to the left at foot with the monogram, and dated 1640 or 1646; panel, 12 inches by 19 inches.

In the collection of J. B. Hofmann, Mainz; bequeathed in 1889 to the town.

In the Mainz Museum, 1905 catalogue, No. 143.

576. A RIVER SCENE WITH FISHERMEN'S HUTS AMID TREES.—The huts are on the right bank, which runs from the right foreground into the left distance. On the extreme right is a cottage with a small stepped gable; at the door a woman stands conversing with two boys outside. In front of the cottage and to the left a woman on the bank is washing clothes. Near her is an angler in a boat. Another angler stands on the bank farther off. In the right centre a church-tower with a heavy bulbous top rises above the trees. On the placid stream in the left middle distance a rowing-boat with several persons in it is cut off by the frame. Cloudy sky.

Panel, 14 inches by 23 inches.

In the Musée Fabre, Montpellier, 1910 catalogue, No. 839; bought in 1879 for 2000 francs.

577. A RIVER SCENE WITH HOUSES AND A HAY-STACK.—The haystack, with a ladder against it, is on the left. In the centre is a clump of tall trees. To the right is a bridge with a man and a child. On the water in the centre are some men in a boat. The opposite bank is overgrown with trees.

Panel, 18½ inches by 23½ inches.

In the possession of J. Böhler, Munich, 1916.

578. A RIVER SCENE WITH FIGURES.—A placid stream flows from the foreground into the left distance. To the right, on the high bank which has steps leading up it, are wooden huts, a haystack, and a house. Farther away stands a short and massive watch-tower; upon it is a beacon like a gallows. In the left foreground is a rowing-boat carrying three men and a fish-basket. To the right, at the foot of the steps, are two fully-manned rowing-boats. At a projecting part of the bank in the middle distance lie sailing-boats. Light clouds in the sky. Loose and sketchy in style.

Signed on the boat in the left foreground with the monogram, and dated 1650; paper on panel, 10 inches by 16 inches.

Exhibited at Mainz, 1887, No. 77.

Sale.—St. C. Michel, of Mainz, Berlin, February 27, 1917, No. 27.

In the possession of A. S. Drey, Munich, 1917.

579. **VIEW OF A BROAD FLAT LANDSCAPE INTERSECTED BY WATER CHANNELS.**—On a bank in the left foreground sit two figures. Beyond them cows graze beside a canal. On the far side of the canal is a group of cottages with a limekiln; to left and right are two windmills. In the meadows to the right are haycocks. Beyond are clumps of trees and several church-towers, as well as, in the right centre, a great church reminiscent of the Groote Kerk at Haarlem. Cloudy sky. Greenish tones predominate, but the foreground is light brown and yellow.

Signed in the left foreground with the monogram, and dated 1646; panel, 13½ inches by 20 inches.

In the Metropolitan Museum, New York, 1914 catalogue, No. G 741-2; bought in 1871.

580. **FISHING-BOATS ON CALM WATER.**—In the left foreground is a boat with five men, one of whom is rowing. Beyond is a sailing-boat with her bows pointing towards the left foreground. On the extreme left, cut off by the frame, is a beacon. Other sailing-boats are in the distance. In the right foreground piles stand in the water. Beyond are a sailing-boat with her sail half lowered and several rowing-boats, all full of men. In the middle distance is a hut built out on piles, with several figures on a landing-stage in front of it. On the horizon is a low river bank, with a very slender steeple. Strips of cloud float horizontally across the sky. Painted sketchily in a brown tone.

Signed to the left on the boat with the monogram, and dated 1651; vellum on canvas, 9½ inches by 16 inches.

In the collection of J. H. Pfungst, London.

In the collection of J. J. van Alen, formerly at Rushton Hall, Kettering, and now in New York.

581. **A RIVER SCENE WITH A VILLAGE ON THE BANK.**—The river flows diagonally across the picture. In front fishermen haul in a net.

A small picture.

Exhibited at the Corcoran Gallery, Washington, 1908.

In the collection of Gottfried von Preyer, Vienna; bought as a whole in 1902 by W. A. Clark.

In the collection of the late W. A. Clark, New York.

582. **A RIVER SCENE.**

In the collection of Lady Cowper, Panshanger.

In the collection of the late Lady Desborough, Taplow Court, Panshanger.

583. **A RIVER SCENE WITH TWO LARGE SAILING-BOATS (or, A Canal in Holland).**—The sailing-boats are full of

men. There are also two rowing-boats. On the left cows are grazing on a projection of the bank. To the right, on the farther bank, is a house built on piles. In the distance are numerous boats.

Signed on one of the large boats with the monogram, and dated 1647; panel, 16 inches by 24 inches.

In the Louvre, Paris, 1907 catalogue, No. 2376; it was in the old collection.

584. **A RIVER SCENE WITH A FERRY-BOAT (or, The Banks of a River in Holland).**—The ferry-boat, carrying six passengers and three cows, puts off from the bank on the left. In front is a strip of shore. Here to the left is a woman stooping over a pail with a boy; to the right two fishermen pull in a net by a long rope; behind them is a barking dog. On the somewhat higher bank in the left middle distance stands a farm, with a little cottage to the right. Between the farm and the cottage is a road, with two tall trees beside it. Farther away is a church with a spire. To the right, on the still water, a large sailing-boat goes away; she carries nine persons, and has a small boat in tow. In front of her to the left are three fishermen in a boat. In the distance are other sailing-boats. On the horizon to the right is the opposite bank. Great clouds in the sky. According to a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius, The Hague, the church is that of Overschie. Cf. 561, 592, 786.

Signed on the ferry-boat to the left with the monogram, and dated 1653; canvas, 45 inches by 61½ inches.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1907 catalogue, No. 2375.

585. **A RIVER SCENE WITH A FERRY (or, The Banks of a Canal).**—The bridge to the ferry is closed by a gate with a bill on it. A waggon full of rustics is crossing. On the broad stream to the left are boats.

Signed with the monogram, and dated 1646—not 1656 as the catalogue states; panel, 14 inches by 18½ inches.

In the collection of Dr. La Caze, Paris; bequeathed in 1869 to the Louvre.

In the Louvre, Paris, 1907 catalogue, No. 2379.

586. **A RIVER SCENE.**

Signed with the monogram, and dated 1643; oval, broad in proportion to its height.

In the collection of the Marquise d'Aoust, Paris.

587. **A RIVER SCENE WITH SCRIPTURAL FIGURES.**

Signed, and said to be dated 1618.

In the collection of the late Comte Balny d'Avricourt, Paris.

588. **A RIVER SCENE.**

Signed in full, and dated 1642.

In the collection of the late Comte Balny d'Avricourt, Paris.

589. **A RIVER SCENE.**—In the same style as 1033. [Probably identical with 1078.]

Signed and dated 1655.

In the collection of the late Leopold Goldschmidt, Paris.

590. COTTAGES BESIDE A CANAL.

15½ inches by 20 inches.

In the Dutuit collection, Rouen; bequeathed in 1898 to Paris.

In the Petit Palais des Beaux Arts, Paris, Dutuit collection, 1907 catalogue, No. 901.

591. A RIVERSIDE INN.

Signed on the right at foot with the monogram, and dated 1646; 14½ inches by 25½ inches.

In the Dutuit collection, Rouen; bequeathed in 1898 to Paris.

In the Petit Palais des Beaux Arts, Paris, Dutuit collection, 1907 catalogue, No. 902.

592. AN OLD TOWER LIKE A CHAPEL.—The tower stands on the left bank of a river flowing into the right distance. Only a narrow strip of the right bank is seen on the horizon. Near the tower steps lead down to the water. On the top stands a man with a dog. A woman is coming down. At the foot a boat lies in the shadow of the bank. In the middle distance, amid trees, is a village with a church. At the quay are sailing-boats. In the right foreground are two fishing-boats on the broad stream. In the nearer boat men are hauling in a net; the other boat contains two large fish-baskets. Birds fly in the cloudy sky. According to a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius, The Hague, the church is that of Overschie. Cf. 561, 584, 786.

Signed in full to the right on the nearer boat, and dated 1642; canvas, 44 inches by 60 inches.

Exhibited in Paris, 1911, No. 40; *see* Dayot's work on the exhibition, No. 41.

In the collection of the late W. Gordon Bennett, Paris.

593. A River Scene.—In brown and green tones. It is strongly reminiscent of Frans de Hulst, but may be by Van Goyen. [Pendant to 180.]

In the collection of Count Sergei Stroganoff, formerly in Petrograd, now in Paris.

594. AN OLD OAK BY A POOL.—The oak stands to the left on the bank. Its top is broken off. A smaller tree behind is bent down to the right so that a branch touches the water. To the right are two ducks near water-lilies. In front is a strip of the bank with grass and flags. In the right middle distance is a rowing-boat with four persons. On the flat bank to the left are clumps of trees. Cloudy sky.

Panel, 25½ inches by 23 inches.

Exhibited in Paris, 1911, No. 37; *see* Dayot's work on the exhibition, No. 38.

In the collection of Jules Porgès, Paris.

595. A River Scene with two Thatched Cottages. — The cottages stand to the left on the river-bank beneath a great tree. The placid stream flows away to the right. By the bank to the left is a boat

with two men. Farther back is a small landing-stage, on which stands a man; a boat carrying one man comes alongside. In the centre foreground are two ducks. To the right are reeds; beyond is a fish-basket tied to a pole. Farther away are rowing-boats and sailing-boats; on the bank are cottages amid trees.

A round picture.

In the collection of Baroness N. Rothschild, Paris.

596. **A RIVER SCENE WITH AN INN.**—The inn, in the middle distance, has the sign of the Crown. In front of it a ferry-boat carrying men and cows puts off from the bank. In a boat in the left foreground is a fisherman with two baskets: he is pulling out a third basket. To the left is an old oak. On the extreme left of the distance a church-spire rises above trees.

Panel, 8 inches by 10 inches.

In the possession of J. Goudstikker, Amsterdam, 1910.
In the collection of P. Villement, Paris.

597. **A RIVER SCENE WITH A FARM ON THE BANK.** Signed in full on a rowing-boat, and dated 1639; canvas, 24 inches by 42 inches.

Exhibited at Leyden, 1906, No. 17.
In the collection of Max Wassermann, Paris.

598. **A RIVER SCENE WITH BOATS.**—The water fills the foreground. On the farther bank to the left is a church-spire. Near it, on the bank, is the roof of a cottage. On the water are a ferry-boat full of passengers, a hay-barge with a single rower, and a sailing-boat. In the distance to the right is a sailing-boat; beyond her, on the farther bank, are a little village and two windmills. [Pendant to 1117.]

Signed on the boat to the left with the monogram; round panel, 6 inches across.

In the Russian Imperial Palace, Peterhof.
In the Hermitage, Petrograd, 1901 catalogue, No. 1854.

599. **TREES ON A RIVER BANK.**—The river flows through wooded country. Beside the bank lie two fishing-boats. On a wooden stage built out over the water are some pots. On the water in front are three ducks. On the farther bank in the right distance is a village with a church-tower. The same subject as in 506.

Signed with the monogram, and dated 1652; panel, 20 inches by 23 inches.

In the collection of P. Semeonoff, Petrograd, 1906 catalogue, No. 178; acquired in 1914 for the Hermitage.
In the Hermitage, Petrograd.

600. **A River Scene with a Village on the Right Bank.**—The houses are shaded by trees and overtopped by a Gothic church-tower. On the left bank, where cows are grazing, a ferry-boat carrying many passengers and a waggon with two horses comes alongside. On the

river are rowing-boats with men in them. In the distance are sailing-boats. Somewhat reminiscent in the brushwork of S. van Ruysdael.

Panel, 16½ inches by 27 inches.

In the collection of P. Semeonoff, Petrograd, 1906 catalogue, No. 179; acquired in 1914 for the Hermitage.

In the Hermitage, Petrograd.

601. **A RIVER SCENE.**

Signed in full to the right at foot, and dated 1642; panel, 16 inches by 26 inches.

Exhibited on loan in the Leyden Town Museum, 1909 catalogue, No. 1.

In the collection of the late P. Delaroff, Petrograd; not in the catalogues of the sales: Paris, April 23 and 27, 1914.

602. **A Wooded Landscape with a River.**—The river winds away to the left. On the left is a rowing-boat with two fishermen. Two other boats are farther away On the right bank is a stage to which are fastened two fish-baskets in the water. In the distance is a windmill. To the right is a road through dunes. By the road sit two peasants conversing with a man who stands before them. In the middle distance are clumps of tall trees. Light clouds in the sky To judge from the photograph, it may be genuine.

Panel, broad in proportion to its height.

Exhibited at the Starye Gody (Old Times) Exhibition, Petrograd, 1908, No. 379.

In the collection of Count A. A. Golenishtsheff Kutusoff, Petrograd.

603. **A River Scene with a Clump of Tall Trees in Full Leaf.**—The trees are on the farther bank of a placid stream. In the left centre is a rowing-boat with two men; one stands up, while the other is rowing. To the left is a vista. In the distance a church-spire rises above the trees. To judge from the photograph the attribution to Van Goyen is very doubtful; the heavy trees are strongly reminiscent of the pictures associated with the name of Pieter Nolpe. [Pendant to 361.]

Panel, a broad oval with straight sides, but originally rectangular.

Exhibited at the Starye Gody Exhibition, Petrograd, 1908, No. 339.

In the collection of the Grand Duke Constantine Constantinovich, Petrograd.

604. **A RIVER SCENE WITH TWO FISHERMEN.**—The fishermen are angling from a projecting bank in the left foreground; one stands, the other is seated. To the right of them is a rowing-boat with six persons; a man standing in the bows draws her to shore with a boat-hook. In the left middle distance is a village church with a spire, surrounded by houses. In front and to the left of it, by the river bank, are two sailing-boats. On a projecting part of the right bank is a little watch-house with a large chimney. The placid stream flows away in the centre; on it are sailing-boats. Thick clouds in the sky.

Signed on the edge of the boat in the foreground with the monogram, and dated 1653; panel, 9½ inches by 12 inches.

Etched by M. Lalanne, 1873.

Sale.—Marquis de la Rochebousseau, Paris, May 5, 1873, No. 163 (12,900 francs, Rousseau).

In the collection of Baroness N. de Rothschild, Paris.

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 464.

605. **LANDSCAPE WITH A BROAD RIVER.**—By the flat bank in front is a small boat. To the left, farther back, near a row of piles, is another boat with fishermen putting out a net. In the middle distance is a larger sailing-boat laden with barrels. To the right, on the opposite bank, which is far away, is a village with a church. Catalogued as the work of an eighteenth century imitator of Van Goyen.

Signed to the left on the nearest boat with the monogram; panel, 9½ inches by 14 inches.

In the collection of Joseph Hoser, Vienna; given in 1844 to the Rudolphinum.

In the Rudolphinum, Prague, 1912 catalogue, No. 199.

606. **LANDSCAPE WITH A LITTLE BRIDGE.**—A road leads over the bridge along a river from the right foreground, where a cottage stands, into the left distance. On the bridge three men are conversing. In the middle distance is a man; farther back are cows. To the right of the road are trees. On the river, which fills the whole foreground, are two small boats. Heavy clouds in the sky.

Panel, 15½ inches by 20 inches.

Exhibited at Amsterdam, 1903, No. 11; at Rotterdam, 1907, No. 22.

In the collection of J. P. van der Schilden, Rotterdam.

607. **A RIVER SCENE WITH A LITTLE BRIDGE.**—A road, slightly ascending, crosses the bridge on the left. On the breastwork of the bridge, which is in full sunlight, sit two men; in front of them stand a woman with a basket on her arm, and a boy. On the extreme left is a clump of tall trees. To the right, on the placid river which flows parallel to the horizon, is a rowing-boat with fishermen. On the farther bank, to the right of a fence, are two cows, one of them lying down. In the distance is a haystack amid bushes. Light clouds in the sky.

Signed to the left on the breastwork with the monogram, and dated 1630; panel, 14 inches by 20 inches.

Exhibited at Amsterdam, 1903, No. 10; at Rotterdam, 1907, No. 20.

Sale.—Amsterdam, December 9, 1902, No. 26 (3150 florins, Sweerts de Landas).

In the collection of C. W. F. P. Baron Sweerts de Landas Wyborgh, Rotterdam.

608. **A RIVER SCENE WITH AN INN.**—Two large waggons halt before the inn in the middle distance. The horses of one waggon are watering. Beside the other waggon, which is full of passengers, stands a beggar man with a boy. On a low, yellowish-grey bank in the right foreground are a cottage and two great trees, one of which is withered. A man stands by a hedge, looking into the distance. A vigorous picture of the period 1630–35; the preliminary drawing shows through the paint.

Signed on the hedge in the right centre with the monogram, which may not be genuine; panel, 23½ inches by 34½ inches.

In the Holtermann-Wahrendorf collection, Stockholm; bequeathed in 1859 to the National Museum.

In the National Museum, Stockholm, 1900 catalogue, No. 442.

609. **A River Scene with Two Boats.**—The boats are in the left foreground at a bend in the bank. In the nearer boat are two men; one of them stands up to wash a fish-basket. On the bank to the left a man and a boy look on. In the distance, on the right bank, is a windmill. In the water, in the right foreground, is a floating cask. Cloudy sky.

Signed with the monogram, and dated 1639; panel, 47 inches by 74 inches.

Mentioned by O. Granberg, *Les Trésors d'Art en Suède*, 1911, i. No. 146.

In the collection of the late C. F. Edelstam, Stockholm.

610. **An Inland Water with Two Rowing Boats.**—The two boats approach a point of land to the left. A man in the nearer boat bends over the side; another man poles the boat forward. The other boat, farther away, is laden with fish-baskets, which a man is arranging. On the bank to the left stand two boys watching. On a point of land in the right middle distance stands a large windmill; to the left of it are sailing-boats. In front, to the right, is a floating cask. On the extreme right is a sailing-boat. Cloudy sky.

Signed with the monogram, and dated 1656; panel, 14 inches by 22 inches.

Mentioned by O. Granberg, *Les Trésors d'Art en Suède*, 1911, i. No. 290.

In the collection of Count W. von Hallwyl, Stockholm.

611. **A Flat Landscape with a River.**—The river flows across the scene from the left foreground into the right distance. By the bank in the right foreground is a rowing-boat with two fishermen. Two other boats are in a little bay in the middle distance. On the farther bank in the left foreground, and in the centre of the middle distance, are clumps of tall trees. In the distance to the right is a church-tower. Formerly ascribed to Salomon van Ruysdael.

Panel, 12 inches by 19½ inches.

Mentioned by O. Granberg, *Collections Privées de la Suède*, 1886, No. 125—as the work of S. van Ruysdael.

In the collection of K. Bonde.

In the Wallis collection.

In the Helenborg collection, No. 133.

In the collection of the University, Stockholm, 1912 catalogue, No. 40.

612. **A RIVER SCENE WITH A ROAD.**—The road runs along the bank. On it to the left is a horseman. In the left foreground is an angler in a boat. Fishing-boats lie near the bank.

Signed to the left on the edge of the boat with the monogram, and dated 1650; panel, 10 inches by 11 inches.

In the Durrans collection, Tours, 1847.

In the Tours Museum.

613. **A RIVER SCENE WITH A ROW OF COTTAGES.**—The cottages are on the farther bank. In the right foreground is a rowing-

boat; one man is in the boat, while another has just come out To the left, farther away, are a rowing-boat and several sailing-boats. In the left foreground are ducks near a basket.

Signed on the boat in the right foreground with the monogram, and dated 1635; panel, 20½ inches by 31 inches.

In the possession of Takx, Utrecht, 1913.

614. LANDSCAPE WITH A BROAD RIVER.—The river fills the foreground and the left side of the picture. On the right bank are houses amid trees. On the water are boats. Two other boats lie by the bank near the houses. [Pendant to 400.]

Oval panel, 15½ inches by 20½ inches.

Sales.—J. H. Beissel, Brussels, April 6, 1875, No. 60 (710 francs).
Albert Courtin, Valenciennes, October 6, 1879.
In the Valenciennes Museum, 1898 catalogue, No. 141.

615. **A River Scene with a House, Trees and a Ferry-Boat.**—The ferry-boat approaches the opposite bank. In the left foreground is a strip of the nearer bank. Farther away are sailing-boats. Sketchy.

Panel, 5½ inches by 9½ inches.

Mentioned by O. Granberg, *Les Trésors d'Art en Suède*, 1911, i. No. 157.
Probably in the collection of G. Winkler, Leipzig, 1768 catalogue, No. 345.
In the Von Essen collection, Vik, Sweden.

616. A RIVER SCENE WITH AN OLD CHURCH ON THE BANK.

Panel, 16½ inches (high or broad? circular?).

In the collection of the late John Warde, Westerham; it has been there since about 1770.

617. A RIVER SCENE WITH FISHING-BOATS.

Panel, 16½ inches (high or broad? circular?).

In the collection of the late John Warde, Westerham; it has been there since about 1770.

618. A RIVER SCENE WITH A LITTLE CHURCH.—In front is the water.

Panel, 16½ inches (high or broad? circular?).

In the collection of the late John Warde, Westerham; it has been there since about 1770.

619. A RIVER SCENE WITH FISHING-BOATS.

Panel, 16½ inches (high or broad? circular?).

In the collection of the late John Warde, Westerham; it has been there since about 1770.

620. **A River Scene with a Village.**—The village stands in the middle distance on the left bank of the river, which, enlivened with various boats, flows away into the distance. In the right foreground is a cottage beneath trees; in front of it is a group of figures. In the centre foreground a ferry-boat carrying two horses and six persons leaves the shore. In the

left foreground a fish-basket hangs from a stage; beside it stands a man in a boat, in which are seated another man and a woman. Beyond is a large ferry-boat with a deck-house. The subject is strongly reminiscent of S. van Ruysdael; and the painting of the trees and the sky is not characteristic of Jan van Goyen.

Panel, broad in proportion to its height.

In the collection of Count Czernin von Chudenitz, Vienna, No. 261.

621. **LANDSCAPE WITH A PLACID RIVER.**—The river flows from the right foreground into the left distance. In the left foreground is the point of a projecting bank which lies in shadow; on it are fishermen. To the left stands a man in front of a seated woman with a child. To the right of them are fish-baskets, a dog and a man bending down. On the right bank are cottages amid clumps of trees. In the shadow of the bank lie rowing-boats. In the left distance is a sailing-boat. On the horizon are a windmill and a church-steeple. Light clouds in the sky.

Signed with the monogram, and dated 1652; panel, 18 inches by 25½ inches.

Sale.—S. B. Goldschmidt, of Frankfort, Vienna, March 11, 1907, No. 23 (3300 kronen).

In the collection of Prince Liechtenstein, Vienna.

622. **AN INN BY A RIVER.**—The river flows from the front nto the left distance. To the right, on the high bank which is embanked with stone, are three gabled houses; one of them, from its sign, is an inn. Outside it halts a waggon with two horses; four persons are in the waggon. Steps lead down to a landing-place, on which lie two pots; a boat carrying one man and a fish-basket is alongside. Beyond are a tall tree and, half-hidden by it, several huts built on high piles. Farther away by the wooded bank is a sailing-boat. Above the trees rises a church-tower. In a rowing-boat in the left foreground are two men. In the distance are sailing-boats. Cloudy sky.

Signed on the boat in the left foreground with the monogram, and dated 1642; panel, 18½ inches by 28 inches.

In the possession of Steinmeyer & Sons, Paris, 1911.
In the possession of G. Neumans, Paris, 1912.
In the possession of a Vienna dealer, who sold it in 1914 to Lilienfeld.
In the collection of A. Lilienfeld, Vienna, 1917 catalogue, No. 23.

623. **A RIVER SCENE WITH HOUSES.**—The houses stand to the right on a river bank, near a landing-place. In a boat are three figures. A fourth walks to the left. In the centre is a sailing-boat. On the extreme left is a boat with three fishermen. To the left of the houses are a clump of large trees and two huts built on piles. On the horizon are a church-spire and a windmill. Cloudy sky.

Signed on the boat to the left with the monogram, and dated 1655.

In the possession of F. Schwarz, Vienna.
In the collection of Armin Stern, Vienna.

624. **A RIVER SCENE WITH GREEN TREES.**—Grey sky.

In the collection of Prince Galitzin, Paris.
In the collection of Frau Ludwig Mandl, Wiesbaden.

625. **A RIVER SCENE WITH TREES.**—To the right is a broad stretch of water. Light in tone.

A small picture.

In the collection of Freiherr Heyl von Herrnsheim, Worms.

626. **A RIVER SCENE.**

In the collection of Willem Allertsz T. Eentgens, Amsterdam; in the inventory of his effects, January 22, 1659, valued by Jan Looten and G. van den Eeckhout at 24 florins (recorded by the notary, J. d'Amour, Amsterdam); communicated by A. Bredius.

627. **Landscape with a Stream.**

In the collection of Franciscus Gomarus and Susanna Goethals, Leyden; in the inventory of their effects, 1669 (recorded by the notary, L. van Overmeer, Leyden); communicated by A. Bredius.

628. **A River Scene with a Ferry-Boat.**

42 inches by 54 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720, No. 102 (14 florins 5).

629. **A River Scene with Sailing- and Rowing-Boats.** In front are figures, cows and sheep. Uncommonly fine in colour.

14 inches by 23½ inches.

Sale.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 33 (80 florins, Yver for Dulong).

629*a*. **A River Scene with Boats and Fishermen.**

Panel, 13½ inches by 16 inches.

Sale.—De la Court van der Voort-Backer, Leyden, September 8, 1766, No. 142 (16 florins, A. Delfes).

629*b*. **A River Scene with a Ferry-Boat.**—The ferry-boat takes cattle across. In the water are boats; in the landscape are figures. In his coloured manner—and therefore an early work.

28 inches by 37½ inches.

Sale.—De Ranitz, Leyden, May 11, 1767, No. 24 (25 florins, Paauw).

629*c*. **A River Scene with a Ferry-Boat.**—The ferry-boat carries persons and cows across. There are other boats. Farther away are a cottage and a haystack which is being built up. From the painter's best period.

Panel, 14½ inches by 25½ inches.

Sales.—J. Wandelaar, Amsterdam, September 4, 1759, No. 14 (49 florins, Yver for Dulong).
Amsterdam, March 6, 1769, No. 73.

630. **A Riverside with a Dyke.**—On the dyke to the right is a

weighing machine for the toll. Waggons and wayfarers. [Possibly identical with 955.]

14½ inches by 21½ inches.

Sale.—Amsterdam, June 13, 1770, No. 149 (51 florins, with its pendant, No. 148 in the sale).

630*a*. **A River Scene.**

Oval panel, 17½ inches by 23½ inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 38 (11 florins 1, D. S. Schorer, with No. 37 in the sale).

630*b*. **A River Scene with a Village.**—Small boats on the water. Less monotonous than usual.

Canvas, 8 inches by 10 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 68 (33 florins, A. van den Bogaarde).

630*c*. **A River Scene with Fishermen in a Boat.**—Farther back are a projecting landing-stage, country houses and ships.

Dated 1631; canvas, 39 inches by 55½ inches.

Sales.—Anthonie van Kinschot, Delft, July 21, 1767, No. 121 (26 florins).
P. de la Court van der Voort, and others, Amsterdam, August 26, 1772, No. 117.

630*d*. **A River Scene.**—With a number of small boats. A good picture, broadly treated.

29 inches by 42½ inches.

Sale.—James Ansell, London, April 6, 1773, No. 72.

630*e*. **Landscape with a Mill-Wharf.**—The wharf is to the right. In front are figures. In the manner of Esaias van de Velde; therefore an early work.

Panel, 12½ inches by 15½ inches.

Sales.—J. Palthe, Leyden, March 20, 1770, No. 73 (12 florins, Van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 96 (24 florins, Coclers).

630*f*. **A River Scene.**—Painted in grey on grey.

Paper, 15½ inches by 10 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 99 (2 florins, J. Wubbels).

630*g*. **A River Scene.**—With good figures. Painted in grey on grey.

11½ inches by 18 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 100 (2 florins 10, J. Wubbels).

630*h* and *i*. **Two River Scenes.**—Painted in grey on grey. One of these is probably identical with 635*n*.

11 inches by 17½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 101 (4 florins, J. Wubbels, with No. 102 of the sale).

630*k*. **A Village with Figures on the River Bank.**—Ships and rowing-boats.

Panel, 19 inches by 36½ inches.

Sale.—Vassal de St. Hubert, Paris, January 17, 1774, No. 20 (718 francs).

630*l*. **A River Scene with Big Trees.**—The trees are in the left foreground. A ferry-boat carries passengers and cows across. In the distance are cottages and trees. [Probably identical with 632*d*.]

Panel, 12½ inches by 17½ inches.

Sale.—Nic. de Bruyn, Leyden, May 10, 1774, No. 59.

630*m*. **A River Scene with the Trees and Houses of a Village.**—The village stands to the right on rising ground with figures. On the water to the left are fishermen in a boat.

Canvas, 54 inches by 72½ inches.

Sale.—J. Ghijs, widow of P. A. Bonenfant, Sveterwoude, April 19, 1775, No. 18.

630*n*. **A River Scene with Fishing-Boats.**—The boats are in the right foreground. In the left middle distance is a small mill-wharf, with a boat sailing past it. In the distance are a village and sailing-boats. [Possibly identical with 548.]

Panel, 16½ inches by 24½ inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 31 * (52 florins 10).

630*o*. **A River Scene with a High Dyke.**—On the dyke to the right are two men and a herdsman driving oxen. At the foot of the dyke a fisherman draws a net from the water. To the left are sailing-boats and rowing-boats. To the right is a fine vista. [Pendant to 630*p*.]

Panel, 13½ inches by 22½ inches.

Sales.—Amsterdam, July 26, 1775, No. 107 (11 florins 5, Van Lee).
H. Ketelaar, Amsterdam, June 19, 1776, No. 61 (152 florins, with pendant, J. Wubbels).

630*p*. **A River Scene with a Cottage.**—The cottage is on the bank to the right. To the left is a fine vista. [Pendant to 630*o*.]

Panel, 13½ inches by 22½ inches.

Sale.—H. Ketelaar, Amsterdam, June 19, 1776, No. 62 (152 florins, with pendant, J. Wubbels).

631. **A River Scene with a Landing-Stage.**—On the landing-stage to the right are various figures. On the somewhat ruffled water are many sailing-boats. To the left are fishermen in small boats. [Pendant to 868*c*.]

Panel, 15 inches by 20½ inches.

Sale.—Soeterwoude, August 14, 1776, No. 20.

631*a*. **Landscape with a River.**—In the left foreground is the river, on which are a crowded ferry-boat and other boats. On the bank are houses and trees. Fine in colour.

Panel, 14 inches by 15 inches.

Sale.—Randon de Boisset, Paris, February 3, 1777, No. 41 (906 francs).

631*b*. **A River Scene with a Village and a Mill.**—A ferry-boat with passengers and cattle crosses the river. In front persons stand waiting. Very rich in colour and vigorous; painted in his youth.

Panel, 16½ inches by 28 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 98 (9 florins, De Kort).

631*c*. **A River Scene with a Village.**—A post-waggon is crossing in a ferry-boat.

Canvas, 19½ inches by 27 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 101 (36 florins, J. Wubbels).

631*d*. **A River Scene with a Boat being Caulked.**

Panel, 8 inches by 10 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 103 (15 florins, J. Wubbels).

631*e*. **A River Scene with a Limekiln.**—A boat is loading in front of the kiln, in full sunlight. In front, in brown shadow, lies a small boat with fishermen; a man is working at a cart with fish-baskets. Very true to nature. [Probably identical with 634*a* and 635*k*.]

Panel, 14½ inches by 13½ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 38 (40 florins 10, Coclers).

631*f*. **A River Scene with Cottages.**—A haystack, green trees and fishermen. Very strong in colour.

26½ inches by 42 inches.

Sale.—Amsterdam, October 1, 1778, No. 50 (11 florins, J. Wubbels).

631*g*. **A River Scene with a Ferry-Boat.**—A coach and four is on the ferry. There are other boats. In the distance are a town and a village. In front are cows.

Panel, 17 inches by 27 inches.

Sale.—Middelburg, April 20, 1779, No. 42.

631*h*. **A River Scene with Boats and Figures.**

Panel, 13½ inches by 20 inches.

Engraved by Spruyt.

Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 72 (26 florins, Verhoeven, of Malines).

631*i*. **A River Scene with a Village and a Tower.**—On the placid water is a ferry-boat with passengers and cattle. Beyond are sailing-boats. [Pendant to 1175.]

Dated 1638; panel, 17 inches by 24½ inches.

Sales.—The Hague, July 12, 1773, No. 14 (46 florins 5, with pendant).
Nic. de Bruyn, Leyden, May 10, 1774, No. 58.
De Waart, The Hague, September 29, 1779, No. 9 (25 florins 5).

631*k*. **A River Scene with a Dyke.**—On the dyke are a cottage and trees. Boats and figures, with a vista.

Panel, 14 inches by 24½ inches.

Sale.—Amsterdam, May 10, 1780, No. 85 (37 florins, J. Wubbels).

631*l*. **A River Scene with a Village.**—The village is at one side. In front, on the rough water, is a small boat with fishermen drawing in their net. Beyond is a ship sailing before the wind. In the distance are other vessels. The water is very thinly painted; the whole picture is good in colour and lighting.

Panel.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 42 (41 florins, J. Remmers).

631*m*. **A River Scene with Houses and Trees on the Bank.**—On the water are a ferry-boat and a small boat. Several figures.

Circular panel, 5 inches across.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 43 (35 florins, Yver).

631*n*. **A River Scene with a Ferry-Boat.**—The ferry carries a waggon and passengers. On the bank are peasants and cattle. Beyond are a village and houses.

Sale.—Amsterdam, July 17, 1782, No. 34 (25 florins, Spaan).

632. **Landscape with an Uphill Road.**—By the road wayfarers are resting. Beside the road to the right stand a cottage and a mill. Below, to the left, is a stone bridge over a stream. Near it are cottages and figures. Full of light and masterly in treatment.

Panel, 14 inches by 22½ inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 49 (32 florins, Bouwer).

632*a*. **A River Scene with a Boat-Slip.**—On the slip to the right, near a cottage, a ferry-boat is being caulked. Near her, on the somewhat ruffled water, lie small boats. In the left foreground are a fishing-boat and another boat carrying men. To the right are cottages and a vista.

Panel, 15½ inches by 29½ inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 51 (75 florins, Fouquet).

632*b*. **A River Scene with a Ferry-Boat.**—The ferry on the left takes passengers and cattle across. In the right foreground are a fisherman and a small boat. On the bank are a cottage amid trees, and haymakers near a barn. In the distance are a village and a road.

Panel, 14½ inches by 25½ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 112 (102 florins, Valette).

632*c*. **A River Scene with Sailing-Boats.**—On the somewhat ruffled stream are fishermen in little boats. To the left, near a landing-stage built on piles, is a house with a bill on it; near it are sailors.

Panel, 18½ inches by 24½ inches.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 95 (100 florins, J. Wubbels).

J. Odon, Amsterdam, September 6, 1784, No. 94.

632*d*. **A River Scene with a Ferry-Boat Crossing.**—[Possibly identical with 630*l*.]

Panel, 12½ inches by 17 inches.

Sale.—W. Smits, and others, The Hague, May 18, 1785, No. 102 (11 florins, A. Weyland).

632*e*. **Landscape with a very Broad and Placid River.**—The water is enlivened with boats, a rowing-boat and ducks. To the right are cattle and a village; in front is a clump of trees with thick foliage. Very thinly painted, but none the less very effective.

Signed on the small boat in front; panel, 19½ inches by 25½ inches.

Sale.—Amsterdam, July 4, 1785, No. 87.

632*f*. **A River Scene with a Village on the Bank.**—Numerous figures, waggons and cows. On the water are various boats with figures. One of the master's best works.

Canvas on panel, 18½ inches by 22½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 172 (47 florins, Lose).

632*g*. **A River Scene with Fishermen in their Boats.**—With other craft. On a bridge to the left are figures. [Probably identical with 706.]

Panel, 8½ inches by 10 inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 200 (32 florins 10, Beekmans Leutzgen).

633. **Landscape with a Water-Mill.**—The water runs down the leat in front where a woman is rinsing clothes. On the bank are trees and brushwood, with persons at work or resting.

Panel, 20½ inches by 26½ inches.

Sale.—Amsterdam, August 10, 1785, No. 118 (11 florins, J. Wubbels).

633*a*. **A River Scene with a Haystack.**—On the right bank rustics unload the hay from a boat and build the stack. Along the bank are cottages and trees. To the left fishermen are setting out.

Panel, 12 inches by 21 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 150 (61 florins, A. Delfos).

633*b*. **A River Scene with a Ferry-Boat.**—The ferry carries a waggon and horses and some wayfarers. On the water, which is somewhat ruffled, are numerous sailing-boats and rowing-boats. In the distance is a village. Attractive in composition; bright and vigorous in colour.

Panel, 12 inches by 16 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 151 (161 florins, A. Delfos).

633*c*. **A River Scene with a Laden Ferry-Boat.**—With other boats.

Panel, 9 inches by 11½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 154 (8 florins, Latijsche).

633*d*. **A River Scene with Men in a Boat.**—The boat is in rough water in front. There are piles, a village and sailing-boats.

Canvas, 26 inches by 29 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 157 (19 florins 10, Fortuyn).

633*e*. **A River Scene with a Ferry-Boat.**—The ferry carries men and cattle across the water which fills the foreground. There are other boats and figures. On both sides are houses and trees. Beyond is a village.

Signed and dated 1625; panel, 16½ inches by 25½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 164 (11 florins, Fouquet).

633*f*. **A River Scene with Sailing-Boats.**—With other craft. Along one bank are a solitary house and trees; along the other bank are cattle standing or lying down, either on the shore or in shallow water. Bright and masterly in style.

Panel, 15½ inches by 23½ inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 89 (18 florins, Strubing).

633*g*. **A River Scene with an Angler.**—In front are cattle, standing or lying down. In the middle distance is a boat under sail. On the bank are cottages and trees.

Panel, 13 inches by 17½ inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 229 (6 florins, J. P. van der Schley).

633*h*. **A River Scene with Houses Amid Trees.**—The houses and a church are on the left bank. On the placid water are boats, some of them carrying men. [Pendant to 1174*j*.]

Panel, 14½ inches by 22½ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 20 (110 florins, with pendant, Giraud).

633*i*. **A River Scene with a Windmill.**—The mill is on the left bank. The placid water is covered with ships and boats, which carry men.

Canvas, 16 inches by 21½ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 21 (31 florins, De la Faille).

633*k*. **A River Scene with the Cottages and Trees of a Village.**—In front are two peasants resting. On the water are fishermen's boats.

Canvas, 28½ inches by 51½ inches.

Sale.—J. H. Forsky, Amsterdam, December 13, 1786, No. 15 (11 florins 10, Strubing).

633*l*. **A River Scene with a Bridge.**—A man in a little boat runs under the bridge. In the landscape are figures, waggons and horses. In front is the placid water.

Canvas.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 136.

633*m*. **A River Scene with Trees.**—On the water are rowing-boats with fishermen and a sailing-boat. On the bank is a windmill; in a pasture at the side are cows. Loosely painted.

Panel, 18 inches by 26½ inches.

Sale.—Leyden, August 26, 1788, No. 39 (15 florins 5, Bron).

633*n*. **A River Scene with Sailing-Boats.**—The boats carry passengers. Beyond the placid water is a village.

Canvas, 12½ inches by 12½ inches.

Sale.—Leyden, August 26, 1788, No. 40 (10 florins 10, A. Delfos).

633*o*. **A River Scene with a Landing-Stage.**—The stage and some piling are on the right. On the somewhat ruffled water are sailing- and rowing-boats. In the distance is a village. [Pendant to 394*d*.]

Panel, 13½ inches by 19½ inches.

Sales.—J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 56 (42 florins, A. Delfos).
H. Twent, Leyden, August 11, 1789, No. 74 (46 florins).

634. **A Wooded Landscape with a Quiet Stream.**—By the stream at one side is an angler, near whom stand two rustics. On a road in front a man with a basket on his arm is walking. Farther away two persons stand conversing.

Panel, 15½ inches by 21½ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 105 (8 florins, Fouquet).

634*a*. **A River Scene with Cottages and Trees.**—On the water are boats and fishermen. [Probably identical with 631*e* and 635*k*.]

Panel, 14 inches by 13½ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 107 (4 florins 10, A. Delfos).

634*b*. **A River Scene with Boats.**—Figures and cows, with a distant village.

Panel, 16½ inches by 24½ inches.

Sales.—(Probably) Amsterdam, October 1, 1778, No. 49 (15 florins, Clocker).
P. Lyonet, Amsterdam, April 11, 1791, No. 109 (8 florins, Wagner).
J. C. Werther, Amsterdam, April 25, 1792, No. 214.

634*c*. **A River Scene with Two Sailing-Boats Going Out.**—The boats are near some piles in the water. At a landing-stage to the right are fishing-boats. In the distance is a village. True to nature and bright. [Pendant to 1069*j*.]

Panel, 20½ inches by 24½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 129 (100 florins, with pendant, J. van der Hoogt).

634*d*. **A River Scene with Fishermen in their Boats.**—The fishermen are in front. In the distance are sailing-boats.

Panel, 13½ inches by 12 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 131 (4 florins, Fouquet).

634*e*. **A River Scene with Fishing-Boats.**—Tall trees on the bank.

Panel, 18½ inches by 26½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 136 (3 florins, J. H. Quinkhard).

634*f*. **Sailing- and Rowing-Boats on a Rough Stream.**—Cattle graze on a strip of land in front.

Panel, 10 inches by 13 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 137 (4 florins 5, J. H. Quinkhard).

634*g*. **A River Scene with a Stone Bridge of Three Arches.**—A man crosses the bridge. On both sides of the placid river are churches, towers, a brewery and tumble-down houses. On the water are boats with figures. Loose and vigorous in style.

Panel, 15½ inches by 22½ inches.

Sales.—Amsterdam, August 10, 1785, No. 117 (19 florins, P. Oets).
J. Wubbels, Amsterdam, July 16, 1792, No. 138 (5 florins, Spruyt).

634*h*. **Landscape with a Village.**—On a hill in front are figures.

Panel, 13 inches by 13 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 141 (1 florin 10, Isaac Smit).

634*i*. **A River Scene with Fishermen in a Boat.**—The men are hoisting the sail. There are other craft. In the distance are land and houses. Fine perspective; charmingly painted.

Panel, 4 inches by 5½ inches.

Sale.—J. W. B. Wuytiers, Utrecht, September 17, 1792, No. 24 (6 florins 15, Coppendrayer).

634*k*. **A River Scene with a Road along the Bank.**—By the road are cottages and trees with thick foliage. On the placid water are fishing-boats.

Panel, 16½ inches by 26½ inches.

Sale.—M. Feitama, widow of J. van Vollenhoven the younger, Amsterdam, April 2, 1794, No. 23 (34 florins, Isaac Smit).

634*l*. **A River Scene with an Inn.**—The inn stands to the right on a bank planted with tall trees. In front of it are a post-waggon and several country carts. On the rough water are sailing- and rowing-boats.

Canvas, 51½ inches by 81 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 89.

634*m*. **Sailing- and Rowing-Boats on a Rough Stream.**—In front fishermen in a boat haul in a net. In the distance is a village.

Panel, 8 inches by 8 inches.

Sales.—J. Wubbels, Amsterdam, July 16, 1792, No. 133 (2 florins 15, Spaan).
J. D. Nijman, Amsterdam, August 16, 1797, No. 98 (6 florins).

635. **A Broad Hilly Landscape with a Little Stream.**—In the quiet stream in front cows are wading. A countrywoman is milking a cow. Beyond are houses and a fine vista.

Panel, 21½ inches by 32½ inches.

Sales.—Amsterdam, March 20, 1764, No. 106 (18 florins).
Fiseau (?), Amsterdam, August 30, 1797, No. 86 (30 florins).

635*a*. **A River Scene with a Village.**—On the right bank are the houses of the village with a church-tower and trees. A ferry-boat carrying a post-waggon and passengers is crossing. Boats are sailing or lying still.

Canvas, 20½ inches by 24½ inches.

Sale.—Fiseau (?), Amsterdam, August 30, 1797, No. 87 (20 florins).

635*b*. **A River Scene with a Ferry-Boat.**—The ferry carries a waggon and passengers. Cows graze on the bank; in the distance are two villages. True to nature.

Panel, 17 inches by 22½ inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 48 (31 florins, J. P. van der Schley).

635*c*. **A River Scene with a Sailing-Boat.**—Rough water. On the bank is a church-tower. [Pendant to 635*d*.]

Panel, 14 inches by 19½ inches.

Sale.—G. H. Trochel, and others, Amsterdam, May 11, 1801, No. 26 (22 florins, Coclers).

635*d*. **A River Scene.**—[Pendant to 635*c*.]

Panel, 14 inches by 19½ inches.

Sale.—G. H. Trochel, and others, Amsterdam, May 11, 1801, No. 27 (40 florins, C. Josi).

635*e*. **A River Scene with Fishermen in Boats.**—Thinly painted.

Panel, 24½ inches by 35 inches.

Sale.—Amsterdam, August 19, 1801, No. 32 (10 florins, Van der Vinne).

635*f*. **A River Scene with Trees and Houses.**—The houses are on the right bank. To the left are a crowded passenger barge, a horseman with the tow-rope, and other figures.

Dated 1635; panel, 14 inches by 26 inches.

Sale.—J. Bouman, and others, Leyden, August 24, 1802, No. 54 (40 florins).

635*g*. **A River Scene with a Sailing-Boat.**—Fishermen in a small boat haul in a net. The water is somewhat ruffled. Bright and masterly in style.

Panel, 11½ inches by 13 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 30 (24 florins 10, bought in).

635*h*. **A River Scene with Cottages.**—There are trees on the bank and fishermen.

Signed with the monogram; 12½ inches by 16½ inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 31 (19 florins, Niekerk).

635*i*. **A River Scene with a Landing-Stage.**—Boats lie at the stage. In the distance is a village. Figures at work.

5½ inches by 8 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 32 (10 florins 15, De Munnick).

635*k*. **A River Scene with Boats and Fishermen.**—[Probably identical with 631*e* and 634*a*. Pendant to 396*i*.]

Panel, 14 inches by 13 inches.

Sale.—Van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 30 (18 florins, with pendant).

635*l*. **A River Scene with Numerous Boats.**—The boats are under sail or lie at anchor. On the bank at one side are buildings, mills, and a church-tower.

Panel, 17½ inches by 22½ inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 84 (50 florins).

635*m*. **A River Scene with Cottages and Trees on the Bank.**—On the water are a fisherman in his boat and other craft.

Panel, 12 inches by 18½ inches.

Sale.—Amsterdam, August 23, 1808, No. 60 (20 florins, T. Spaan).

635*n*. **A River Scene with a Village.**—A ferry-boat and other craft. [Probably identical with 630*h* or *i*.]

Panel, 11 inches by 17½ inches.

Sale.—Amsterdam, April 22, 1809, No. 50 (6 florins, with No. 51 of the sale).

635*o*. **A River Scene with Cottages and Trees.**—On the bank are cattle, standing or lying down. On the water are sailing-boats, fishermen, and other figures. Bright in colour.

Panel, 19½ inches by 25½ inches.

Sale.—Amsterdam, June 13, 1809, No. 52.

636. [Identical with 535.]

636*a*. **A River Scene with Cottages and Trees on the Bank.**—On the still water are boats with fishermen. On the shore are wayfarers.

Canvas, 19½ inches by 25½ inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1810, No. 33 (4 florins 5).

636*b*. **A River Scene with Cottages and Trees.**—Rustic figures; fishermen in a boat.

Panel, 14½ inches by 20 inches.

Sale.—Amsterdam, August 6, 1810, No. 37 (18 florins 10, Teissier, Gerbet & Co.).

636*c*. **A River Scene with Sailing-Boats.**—In front is a small boat with salmon fishers at work. At one side is a beacon. In the

distance are a village and windmills. [Pendant to 636*d*. Probably identical with 763*b* or 1016.]

Octagonal panel, 13½ inches by 17½ inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 34 (6 florins, Van Braam).

636*d*. **A River Scene with Villages.**—In front is a rowing-boat. In the distance are sailing-boats. [Pendant to 636*c*. Probably identical with 763*b* or 1016.]

Octagonal panel, 13½ inches by 17½ inches.

Sale.—A van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 35 (5 florins, Van Eyck).

636*e*. **A River Scene with a Ferry-Boat Crossing.**—There are other boats. To the left is a village with a waggon and wayfarers. Loosely painted.

Canvas, 46 inches by 65½ inches.

Sale.—W. Rijers, Amsterdam, September 21, 1814, No. 45 (6 florins 25, Van Yperen).

636*f*. **A River Scene with Trees and Cottages on the Bank.**—On the water is a ferry-boat carrying cattle; anglers in a small boat are fishing. Delicately painted; fine in colour.

Panel, 13½ inches by 20½ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 162 (53 florins, Cremer).

T. T. Cremer, Rotterdam, April 16, 1816, No. 29 (33 florins).

636*g*. **A River Scene in Stormy Weather.**—Very characteristic in style; with figures. [Possibly identical with 1034. Cf. 1074.]

15½ inches by 23½ inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 27.

636*h*. **A Village on a River Bank.**—Natural in tone, rich in colour, and loosely painted.

Panel, 14 inches by 23 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 112.

636*i*. **A River Scene with Trees on the Bank.**—To the right are figures at work. In the centre a fisherman in a little boat is busy with his nets. Beyond are windmills and, on the water, various boats. Bright and attractively painted. [Probably identical with 707.]

Canvas, 35½ inches by 44 inches.

Sales.—P. Lyonet, Amsterdam, April 11, 1791, No. 108 (8 florins).

S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 58.

636*k*. **A River Scene with a Storm coming on.**—Well painted in light and brown tones.

Panel, 14½ inches by 21 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 65 (57 florins, Baranowsky).

637. **A River Scene with a Ferry-Boat.**—The ferry carries men and cattle. There are fishermen in a small boat. On the bank are a cottage, a mansion, and a wooded hill. At both sides are boats. In the distance is a village. [Possibly identical with 1069*c*.]

Dated 1647; panel, 29 inches by 42½ inches.

Sales.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 24 (17 florins 25, Kobell).

C. Buys, Amsterdam, April 4, 1827, No. 23 (61 florins).

637*a*. **A River Scene with a Village.**—With a church-tower. On the water is a ferry-boat carrying six passengers and two cows. In front, on the same side, are an angler and a man emptying a jug. Cloudy sky.

Panel.

Sale.—P. F. Tiberghien, Brussels, May 22, 1828, No. 128.

637*b*. **A River Scene by Moonlight.**

Canvas, 20½ inches by 20½ inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 35 (11 florins, Smit).

637*c*. **A Broad River with a Ferry-Boat.**—The ferry is unloading cattle so as to embark passengers. The trees covering the bank are reflected in the still water. [Possibly identical with 725. Cf. also 1110*a*.]

Panel, 29½ inches by 45½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 132 (32 florins, Harrington).

637*d*. **A River Scene with a Cottage Amid Trees.**—The cottage is on the bank. A boat with small figures crosses the river.

Panel, 13½ inches by 17 inches.

Sale.—J. B. van Lancker, Antwerp, August 18, 1835, No. 61 (310 florins, Woodin, of London).

637*da*. **A River Scene.**—By the river in the foreground stands a house; men are at work on the roof. Near a bridge lies a sailing-boat. A ferry-boat is making for the spot. On the farther bank are bushes.

Canvas, 16½ inches by 28 inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 120.

637*db*. **A Town and a Windmill.**—In the background of a bushy scene. Cattle wade in a pool in front. A fisherman rows away from the bank. A man is loading a boat. [Pendant to 876*aa*.]

Signed and dated 1645; panel, 8½ inches by 10½ inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 119.

637*e*. **A River Scene with a Ferry-Boat.**—The ferry in front carries passengers, cows, and sheep. In the distance is a sailing-boat. One of the master's best works. [Possibly identical with 565.]

Panel, 16 inches by 10 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 82 (202 florins, Chaplin).

638. **A River Scene with Four Sailing-Boats.**—There are three small boats, one of them carrying fishermen who haul in a net. On one bank are five cows. On the other bank, amid trees, is a straggling village with a church-steeple. The banks are reflected in the broad stream. Loosely and lightly painted with truth to nature.

Panel, 16½ inches by 24½ inches.

Sale.—Comte Perrégaux, Paris, December 8, 1841, No. 11 (410 francs).

638*a* and *b*. **Two River Scenes.**

Circular panel, 6 inches across.

Sale.—J. Nauta, widow of E. van Drielst, and others, Amsterdam, April 12, 1842, No. 79.

638*c*. **A River Scene with a Village.**—The church is surrounded by cottages and trees. On the broad stream are a ferry-boat and other craft. One of the master's best works.

Panel, 15½ inches by 24 inches.

Sale.—F. van Harencarspel Eckhardt, and others, Amsterdam, August 15, 1842, No. 43 (51 florins, J. A. A. de Lelie).

638*d*. **A River Scene with a Windmill.**—The mill stands on a mound to the right. On the water are boats with fishermen. Attractive figures.

Panel, 13 inches by 17 inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 1.

638*e*. **A River Scene with a Village.**—The river flows past little houses of rustic style; amid green bushes and tall trees rises a church-tower. There are figures in front of a house and in a small boat to the left. Bright sky with clouds.

Panel, 18 inches by 22½ inches.

Sale.—Leipzig, March 31, 1845, No. 209.

638*f*. **A River Scene with a Ferry-Boat.**—The ferry, carrying passengers and horses, is near some piling. Farther away is a rowing-boat. In the left foreground is a small boat with fishermen. In the distance are a warship firing a gun, and various smaller craft. Cloudy sky. For the transparency of the water and truth of tone this is one of the master's best pictures. [Possibly identical with 1029.]

Panel, 13 inches by 15 inches.

Sale.—Mlle. S. A. Koopman, Utrecht, April 9, 1847, No. 5.

638*g*. **Landscape with a River in the Distance.**—Two men in blouses walk towards the river. A picture of great truth to nature.

Canvas, 40½ inches by 56½ inches.

Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 18 (195 florins, J. D. C. Baron van Heeckeren van Twickel).

639. **A River Scene with a Road.**—The road runs beside the

placid stream. By the road are cottages and trees. On the water in front is a boat carrying several persons.

Panel, 29½ inches by 38 inches.

Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 20 (135 florins, De Reus).

639*a*. **A River with Steep Banks.**—Unusually strong in colour and fine in lighting.

Mentioned by Waagen, ii. 240.
Then (1854) in the collection of Lord Colborne, London.

640. **A River Scene with a Dyke.**—A stone archway and a fence, beside which goes a waggon full of people. There are wayfarers and other figures. Masterly in treatment.

Panel, 13½ inches by 18 inches.

Sales.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 22 (130 florins, P. Roos).
Amsterdam, September 26, 1854, No. 16.

640*a*. **Landscape with a Canal.**—Alongside the canal runs a road, on which is a waggon with figures. On the water is a small boat. [Pendant to 1069*w*.]

Canvas, 28 inches by 33½ inches.

Sale.—Amsterdam, October 9, 1855, No. 34.

641. **A River Scene with a Crowded Waggon.**—The waggon crosses a bridge leading to a village.

Panel, 10½ inches by 17½ inches.

Sale.—Thyssen, Paris, December 20, 1856, No. 11 (160 francs).

641*a*. **A River Scene.**—Of great truth to nature, and unusually strong, transparent, and warm in colour.

Mentioned by Waagen, Suppl. 208.
Then (1857) in the Henderson collection, London.

642. **A River Scene with Windmills.**—The mills stand on the flat river banks. The foreground is in the shadow of a dark thundercloud. The distance is in sunlight. The windmill in the foreground has its front in shadow, while its back part is sunlit.

Panel, 23½ inches by 32 inches.

Mentioned by Parthey, i. 510, No. 57.
In the collection of Count von Brabeck, Hildesheim, 1792 catalogue, No. 81.
Sale.—Count von Brabeck and Count Andreas von Stolberg, of Söder, Hanover, October 31, 1859.

642*a*. **A River Scene.**—Exceptionally bright and vigorous.

Mentioned by Waagen, Suppl. 283.
Exhibited at the British Institution, London, 1862, No. 86.
Then in the collection of Sir Culling Eardley, Belvedere, Erith.

642*b*. **A River Scene with many Boats.**—The boats are going

in various directions. Fishermen draw in their nets. In the distance, at the outskirts of a village, stands a fortified castle.

Panel, 22½ inches by 33 inches.

Sale.—Baillie, Antwerp, April 22, 1862, No. 92 (165 francs, Slaes).

642*c*. **An Inhospitable Landscape with a River.**—The river rushes out between rocks. In front are two wayfarers.

Panel, 6 inches by 10½ inches.

Mentioned by Parthey, i. 509.
Then (1863) in the Hollandt collection, Brunswick.

642*d*. **A River Scene.**

Panel, 14½ inches by 20½ inches.

Mentioned by Parthey, i. 510.
Then (1863) in the Von Krane-Matena collection, Darmstadt.

642*e*. **A River Scene with a Cottage.**—Figures stand outside the cottage. In the distance is a village with a church-tower. Painted in brown on brown. [Possibly identical with 906.]

Panel, 9 inches by 13 inches.

Mentioned by Parthey, i. 508.
Then (1863) in the collection of C. Rost, Dessau.

642*f*. **A River Scene with Ships.**

Panel, 16½ inches by 25 inches.

Mentioned by Parthey, i. 507.
Then (1863) in the Von Sierstorpff collection, Driburg.

642*g*. **A River Scene with a Village.**—[Pendant to 879*c*.]

Panel, 3½ inches by 7 inches.

Mentioned by Parthey, i. 508.
Then (1863) in the Prehn collection, Frankfort-on-Main.

642*h*. **A Fisherman's Hut by a Lake.**—Amid trees.

Canvas, 39½ inches by 56 inches.

Mentioned by Parthey, i. 509.
Then (1863) in the Weyer collection, Cologne.

643. **Many Boats on a River.**—Behind a dyke in the right middle distance is a village amid tall trees.

Panel, 22½ inches by 35 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. C 39.
In the Boymans Museum, Rotterdam, 1859 catalogue, No. 100; burnt in the fire at the museum in 1864.

643*a*. **A River Scene.**

Exhibited at Leeds, 1868, No. 784.
Then in the collection of Mrs. Danby Vernon Harcourt.

644. **A Village intersected by a Canal.**—To the left are an inn and a road with beggars and peasants and a waggon. In the centre

a horseman rides over a rustic bridge across the canal. On the bank to the right fishermen haul in a net. Farther back are cows resting, and the village houses surmounted by the church-tower.

Signed with the monogram, and dated 1645; panel, 20 inches by 33 inches.

Sale.—Neville D. Goldsmid, of The Hague, Paris, February 27, 1869, No. 30 (250 francs).

645. **A River Scene with Wooded Banks.**—Amid the trees are scattered cottages. To the left a ferry-boat has put in and is unloading its cargo of cattle. On the horizon are boats and a windmill.

Panel, 18 inches by 32½ inches.

Sale.—F. Delessert, Paris, March 15, 1869, No. 26 (800 francs).

645*a*. **Landscape with a Little Stream.**—The stream is in front. In the middle distance is a farm. Charmingly lighted and cleverly painted.

Signed with the monogram; panel, 11½ inches by 16½ inches.

Sale.—J. Dintl, and others, Vienna, November 23, 1869, No. 72.

645*b*. **Landscape with a River.**—The river, enlivened with boats, flows away into the distance. On the bank beyond are waggons and rustics outside an inn. By the bank nearer the front several boats are moored. In front is a ferry-boat with passengers.

Signed on the ferry-boat with the monogram.

Sale.—De Saint-Rémy, Paris, April 26, 1870, No. 69.

646. **A River Scene in Stormy Weather.**—To the right is a dyke with dense clumps of trees and several huts. In front of the dyke is a small boat with three fishermen; a fourth man climbs up a ladder to the top of the dyke. To the left are three fishermen in a boat on the wind-swept water.

Signed in full, and dated 1645; panel, 26 inches by 38 inches.

Etched by L. Gaucherel.

Sale.—C. Sedelmeyer, Vienna, December 20, 1872, No. 107 (3535 florins, Von Eppstein).

647. **A River Scene with a Ferry-Boat.**—The ferry in front carries a horseman and numerous peasants. To the right are trees and old tumble-down houses. By the bank are cottages and a boat. In the distance is a village. An exceptional picture, incomparably delicate in tone and strong in colour.

Signed with the monogram, and dated 1650; panel, 14 inches by 16 inches.

Sale.—R. Papin, Paris, March 28, 1873, No. 9 (15,000 francs).

648. **A Village Scene with a River.**—The river flows across the whole foreground in front of houses in the middle distance. On the water is a small boat with a woman washing clothes and a man filling a pail. A narrow wooden bridge leads from the houses to the bank on the left; on the bridge sits an angler. To the right is a vista. The bank is

enlivened with numerous figures and carts. A good picture, bright in colour.

Panel, 18 inches by 26 inches.

Sale.—J. J. von Hirsch auf Gereuth of Würzburg, Cologne, September 23, 1878, No. 73.

649. **A RIVER SCENE WITH A VILLAGE.**—The village stands on rising ground near the bank on the right. The low houses are surmounted by a church and clumps of trees. On the water to the left are a ferry-boat and a rowing-boat. In the foreground a shepherd with his dog stands conversing with persons seated by the roadside.

Signed with the monogram, and dated 1651; panel, 12 inches by 19 inches.

Exhibited at Mainz, 1887, No. 78.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 59 (590 marks).

In the collection of St. C. Michel, Mainz, 1887; not in the catalogue of the sale in Berlin, February 27, 1917.

650. **A River Scene with Cottages.**—The cottages, with trees, are on the right. By the bank are fishermen in a boat laying their nets, and two women washing clothes. To the left are a windmill and sailing-boats. An attractive picture of the finest quality.

Signed with the monogram, and dated; panel, 12 inches by 17 inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 19 (3000 francs).

651. **Landscape with Sunlit Cottages.**—The cottages are in the centre. The foreground is shaded by trees. On the edge of a road peasants are resting.

Signed and dated; panel, 12 inches by 19 inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 20 (2000 francs).

652. **A River Scene with a Church and Village on the Bank.**—In the centre is a fishing-boat under sail. By the bank in the left foreground are two fishermen. Farther away are various boats. The river is lost in the distance under a cloudy sky.

Signed on the fishing-boat with the monogram; canvas, 12 inches by 16½ inches.

Sale.—John W. Wilson, of Brussels, Paris, March 14, 1881, No. 54.

653. **A River Scene with Cottages.**—The cottages, overtopped by a clump of trees, stand on the bank, along which several boats are moored. In the right foreground are three fishermen in a small boat. On the horizon several houses are outlined. Painted in grey on grey.

Signed with the monogram, and dated 1646; panel, 12 inches by 18½ inches.

Sale.—H. Roxard de la Salle, of Nancy, Paris, March 28, 1881, No. 15 (2000 francs, Bramer).

654. **A River Scene with Figures.**—A picture of pre-eminent quality, delicately executed in a silvery tone.

Signed and dated 1644; panel, 18 inches by 28 inches.

Sale.—Vienna, April 5, 1881, No. 10.

655. **A River Scene with a Clump of Trees.**—The trees in front are reflected in the smooth water. Beneath the trees two peasants are angling. Farther to the left two fishermen push off in their boat.

Panel, 16½ inches by 24 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 292 (2450 francs).

656. **A River Scene with an Inn.**—The inn, partly hidden by a tree, stands on the bank. In front of it are numerous rustics on horseback, in waggons, or on foot. In the left middle distance fishermen unload their boat. In the distance are sailing-boats and the outlines of houses.

Panel, 16½ inches by 26 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 294 (1020 francs).

657. **A River Scene with a Ferry-Boat.**—The ferry carries several persons across. Near the bank stands the inn, in front of which is a crowded waggon. To the left are sailing-boats.

Panel, 18 inches by 26 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 295 (680 francs).

657*a*. **A River Scene by Moonlight.**—[Probably identical with 673.]

Signed; panel, 10½ inches by 13 inches.

Sale.—Amsterdam, June 8, 1881, No. 146.

657*b*. **A River Scene.**

Canvas, 53½ inches by 103 inches.

Exhibited in Brussels, 1882, No. 78.

Then in the collection of the Duc d'Arenberg, Brussels; not in the catalogues by W. Bürger and Lafenestre and Richtenberger.

658. **A River Scene with Picturesque Houses.**—The houses are on the right bank. Steps lead down to a bridge over a brook. A boat is moored by the bank. In a rowing-boat are two fishermen. The whole scene is reflected in the smooth water which flows away into the distance. To the left are two buoys moored to piles. Grey clouds in a misty sky. [Probably identical with 759.]

Dated, on one of the buoys, 1630 or 1640, according to Eudel; panel, 18½ inches by 26 inches.

Sale.—A. Febvre, Paris, April 17, 1882, No. 55 (2500 francs); *see* P. Eudel, *L'Hôtel Drouot en 1882*, p. 246.

659. **A River Scene with Wooded Banks.**—A village church; men in a boat. Of great truth to nature.

Signed; 14 inches by 13 inches.

Mentioned by Waagen, iii. 300.

Sale.—Alexander, Duke of Hamilton, London, June 17, 1882 (£388 : 10s., Sedelmeyer); *see Art Sales*, ii. 298.

660. **A River Scene with a Village.**—The village is on the farther bank. In front are a small boat with two men and a fishing-boat. To the right are fishermen in a rowing-boat.

Canvas, 18 inches by 22½ inches.

Sale.—H. W. F. van Panhuys, and others, Amsterdam, September 26, 1882, No. 21.

660*a*. **Landscape with a Narrow Canal.**—The canal is enlivened with ducks. A farm is half-hidden in foliage.

Panel, 8½ inches by 11½ inches.

Sale.—P. A. Borger, and others, Amsterdam, November 13, 1882, No. 18.

661. **A River Scene with Houses and Trees.**—The houses are on the left bank. Rowing-boats cross the broad stream. In the distance are a church and houses. The scene is said to lie in the neighbourhood of Dordrecht.

Panel, 16½ inches by 22 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 98.

662. **A River Scene with a Fishing Village.**—By the banks the fishermen are attending to their boats. One boat is pushing off. To the left is a road with a fence alongside it. A man leans on the fence. A woman leading a child comes forward. A stout man watches the fishermen.

Signed with the monogram, and dated 1657 (?); panel, 18½ inches by 26 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 102 (400 francs).

663. **A River Scene with Cottages.**—The cottages are surrounded by trees and form a street leading to a church. In front is a fishing-boat. Farther away is a ferry-boat carrying cattle. In the distance is another village.

Signed on the boat in front with the monogram, and dated 1644; panel, 19 inches by 26½ inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 107 (720 francs).

664. **A River Scene with a Ferry-Boat.**—On the bank to the right, near a few houses, peasants unload sheep from the ferry. On the water, which fills the foreground and the left side, are sailing-boats. In the distance is a windmill. Cloudy sky.

Canvas, 55½ inches by 83½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 72.
In the collection of Lord Braybrooke, London, 1885.

664*a*. **A River Scene with a Ferry-Boat.**—The ferry in front is carrying passengers and cattle. Farther away are other boats. On the opposite bank are a village with a church-tower and a castle on a high hill.

Panel, 17 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 118.
In the collection of E. M. Courtney, London, 1885.

665. **A River Scene with Numerous Vessels and Figures.**—On the farther bank is a town.

Panel, 26 inches by 38 inches.

Sale.—A. J. Bösch, Vienna, April 28, 1885, No. 16.

665*a*. **A River Scene with Fishermen.**—The fishermen throw out their nets from the bank.

Canvas, 16 inches by 22 inches.

Sale.—D. M. Alewijn, Amsterdam, December 16, 1885, No. 21.

666. **Cottages by a River.**—The river flows from the front into the right distance. To the left, on the bank which is protected by piling, are cottages, overtopped on the right by a tall tree. In the middle distance is a windmill; there is another in the right distance. In the centre of the placid stream is a boat carrying two fishermen with fish-baskets. In the right foreground is a boat with four men, one of whom is rowing. Cloudy sky.

Signed on a boat with the monogram, and dated 1649; panel, 15 inches by 21½ inches.

A copy, in reverse, is in a private collection in Wiesbaden.

Sale.—H. Moll, Cologne, November 11, 1886, No. 58 (2600 marks, Kadweik).

667. **A River Scene with a Ferry-Boat.**—The ferry, carrying two men, a woman, and some cows, pushes off from the bank to the left beneath a tall tree. Behind the tree is a barn full of corn.

Signed in full to the right at foot; panel, 11 inches by 10 inches.

Exhibited at Mainz, 1887, No. 80.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 56 (470 marks).

In the collection of Frau Hardy, Mainz, 1887.

668. **A RIVER SCENE WITH A VILLAGE.**

Signed with the monogram; panel, 23 inches by 22½ inches.

Exhibited at Mainz, 1887, No. 82.

Then in the collection of Jacob Fischer, Mainz.

669. **A River Scene with a Landing-Place.**—By the bank to the right are boats, figures, and a cottage. The water fills the foreground and the left side. In the left foreground is a ferry-boat with figures. In the distance are houses.

Signed on a boat with the monogram, and dated 1628; panel, 10½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 69.

In the collection of Camillo Roth, London, 1888.

670. **A RIVER SCENE WITH COTTAGES UNDER TREES.**—[Possibly identical with 784.]

Signed with the monogram, and dated on a boat 1633—but 1637 according to the catalogue; panel, 13 inches by 21 inches.

Exhibited at Leipzig, 1889, No. 88.

Then in the collection of Ferdinand Flinsch, Leipzig.

671. **A RIVER SCENE WITH A WOODEN BRIDGE.**—Farther away are cottages, a windmill and trees. In the middle distance are figures.

Signed on the left at foot; panel, 16½ inches by 25 inches.

Exhibited in the Rupprecht collection, Munich, 1889, No. 225.

672. **A River Scene with a Village on High Ground.**—The village is on the farther bank; its tall church-tower overtops the houses. The river fills the whole foreground and flows away into the right distance; it is enlivened with many small boats. In front is a ferry-boat carrying passengers and two cows. The picture is bright in tone, and has an enamel-like finish. According to A. Bredius (*Kunstchronik*, xxiv. 572), it is by another hand, probably by Knibbergen.

Signed on a boat; panel, 14½ inches by 19½ inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 42 (810 marks, Van den Burgh).

673. **A River Scene by Moonlight.**—On the farther bank of the broad river is a village. A broadly painted study from nature. [Probably identical with 657*a*.]

Panel, 10 inches by 12½ inches.

Sale.—Von Fechenbach, and others, Cologne, May 29, 1889, No. 25 (230 marks, A. Thieme).

674. **A RIVER SCENE WITH A LITTLE FISHING-HARBOUR.**—The harbour is in the right foreground. There are several small houses on piles. On the water are fishing-boats under sail and two rowing-boats. To the left is the river with sailing-boats and wooded bank.

Signed in full on a boat in the left foreground; 26 inches by 33½ inches.

Sale.—A. Heymel, Berlin, November 5, 1889, No. 96.

675. **A RIVER SCENE WITH A COTTAGE.**—To the right is a church. To the left is a strip of pasture with cows and fishermen. On the left the sunset sky is reflected in the smooth water. Painted in brown on brown. It comes near in style to that of Salomon van Ruysdael.

Signed with the monogram, and dated 1633.

In the collection of F. H. Wente, Amsterdam, 1890; not in the catalogue of the sale in Paris, February 22, 1893.

676. **A RIVER SCENE WITH A FERRY-BOAT.**—The ferry in front carries waggons and passengers. On the river there are also sailing- and rowing-boats. Fishermen are at work on a landing-stage. On both banks are houses amid trees and bushes. Completely repainted.

Signed in full on the ferry-boat; panel, 20 inches by 41½ inches.

Sale.—H. Wirz of Basel, Cologne, May 20, 1890, No. 40 (380 marks, Neven).

677. **A River Scene with a Ferry-Boat.**—The ferry, carrying half-a-dozen passengers and two cows, pushes off from the bank to the left. On the bank on the extreme left are a man and a woman with a dog. Farther to the right, amid trees and bushes, stand some cottages, above which the roof and steeple of a church. Beside a point of land on the right are sailing-boats. In the extreme right distance, on the farther bank, is a windmill. The sky is covered with grey clouds. According to a named sketch in Van Goyen's sketch-book in the collection of A. Bredius at The Hague, the church is that of Overschie. [Probably identical with 821.]

Signed on the edge of the ferry-boat with the monogram, and dated 1642; panel, 12 inches by 15 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 47 (4900 francs).

678. **A River Scene with a Wooded Bank.**—The river is lost in the distance to the right. On a sunlit path three peasants stand beside an angler. A fisherman pushes off from the bank to set out his nets. Of the master's early period.

Panel, 20 inches by 37 inches.

Sale.—J. Hauptmann, Paris, May 4, 1891, No. 18.

679. **A RIVER SCENE WITH MANY BOATS.**—On the bank in front are five figures, with two men launching a boat. To the right is a fully manned boat under sail. On the bank, to the left and in the distance, are houses.

Signed with the monogram, and dated 1653; panel, 13 inches by 17½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 88.

Sale.—Paris, June 4, 1891, No. 18.

In the collection of Sir William Agnew, London, 1892.

680. **A River Scene with a Rainbow.**—The river flows along the edge of a wood. In front are fishermen in little boats. A man is pushing with his boat-hook to float his craft. To the right are cattle on a pasture. Grey clouds in the sky with a rainbow.

Signed on the nearest boat with the monogram; circular panel, 11 inches across.

Sales.—E. de Beurnonville, Paris, May 9, 1881, No. 296 (555 francs).
Höpken-Melenburg, and others, Berlin, May 6, 1892, No. 89.

681. **A River Scene with a Farm.**—The farm-house stands hidden among trees on the left bank and has a fence round it.

Signed at foot with the monogram, and dated 1641; panel, 14½ inches by 23 inches.

Sale.—Höpken-Melenburg, and others, Berlin, May 6, 1892, No. 136.

682. **A VILLAGE SCENE WITH A FERRY-BOAT.**—The ferry, carrying seven men and two cows, lies by the reedy bank in the left foreground. In the right foreground are two swans; farther away a rowing-boat with six persons in her goes off to the right. Beyond, on the opposite bank, stands a large windmill. In the left middle distance are two boats, one empty and the other containing two fishermen. On the bank beyond them are various figures. Farther back are cottages amid trees; in the right centre is a church-steeple. Of the master's earliest period.

Panel, 15 inches by 13½ inches.

Sale.—T. Höch, Munich, September 19, 1892, No. 78 (1400 marks).

683. **A RIVER SCENE WITH COTTAGES AND TREES.**—The cottages and trees are to left and right. In front are rustics. Catalogued as by P. Nolpe.

Panel, 15 inches by 21½ inches.

Exhibited at Munich, 1889, No. 172.
Sale.—T. Höch, Munich, September 19, 1892, No. 154.

683*a*. **A River Scene with a small Group of Houses.**—The houses stand beneath great trees. Near them are fishermen and other figures. On the water are sailing- and rowing-boats.
Signed; panel, 20 inches by 26 inches.

Sale.—St. Remy zur Biesen, and others, Cologne, December 9, 1892, No. 69.

683*b*. **A River Scene with a Farm amid Trees.**—The farm-house is on the bank in the left foreground. Two rowing-boats are moored to the bank; one is empty, while in the other are two anglers. In the extreme left foreground are several ducks. On the broad and placid stream in the distance is a sailing-boat. On the left bank stands a wind-mill. On a projecting part of the right bank two cows are grazing. Cloudy sky. [Possibly identical with 685*b*.]
Broad in proportion to its height.

Sale.—Cologne, January 5, 1893.

684. **A River Scene with a Hay-Barge.**—The barge, lying by the right bank, is being unloaded. Above, on the bank, a hay-wain goes away towards a village, the church and houses of which are seen on the extreme right. To the left of the village are two clumps of tall trees with a farm-house between them. By a point of land in the left foreground a ferry-boat, carrying nine persons, makes for the right bank. Beyond, in the left middle distance, are five cows on marshy ground projecting into the water. In the distance are sailing-boats. The water is still.
Panel, 23 inches by 36 inches.

Sale.—C. T. van Wijngaerdt, and others, Amsterdam, November 7, 1893, No. 45 (250 florins, Goudstikker).

685. [Identical with 696.]

685*a*. **A River Scene with a Hay-wain.**—The haywain goes over a hillock with stone arches towards a cottage. In front a small boat with fishermen is on the river, which flows from the right foreground into the left distance. [Probably identical with 1004.]
Signed; panel, 15½ inches by 28 inches.

Sale.—Wyl von Wymetal, and others, Cologne, June 14, 1895, No. 97.

685*b*. **A River Scene with a Village.**—The houses are hidden amid trees and bushes on the right bank. On the water to the left are a small boat and several ducks. Strongly reminiscent of Coelenbier. [Possibly identical with 683*b*.]
Panel, 16 inches by 26½ inches.

Sale.—Lanfranconi of Pressburg, Cologne, October 21, 1895, No. 62 (125 marks).

685*c*. **A River.**
16 inches by 21 inches.

Sale.—D. H. King, junior, New York, February 17, 1896, No. 142 (375 dollars, L. Dreyfus).

686. **A RIVER SCENE WITH A FERRY-BOAT.**—With a cottage and figures.

Sale.—George Perkins, and others, London, February 29, 1896, No. 128 (£74 : 10s.).

687. **A River Scene with a Ferry-Boat.**—The ferry, carrying a horseman, a waggon full of people, and other passengers, pushes off from the bank in front. Before the ferry is a small boat with two men. On the right a boat runs before the wind up stream. In the middle distance is a village; the houses and the great church rise above the trees in front. The river is lost in the distance. On the horizon are many sails. Cloudy sky.

Signed on the ferry-boat with the monogram, and dated 1647; panel, 12½ inches by 16 inches.

Sales.—Marquis de Grammont, Paris, January 16, 1775.
Martinet, Paris, February 27, 1896, No. 21 (3200 francs).

688. **A River Scene.**

Signed on a pile to the right and dated; oval panel, 12 inches by 16 inches.

Sale.—Martinet, Paris, February 27, 1896, No. 22 (2010 francs).

688*a*. **A River Scene with Boats and Fishermen.**

Panel, 12 inches by 10 inches.

Sale.—J. Hughes Anderdon, London, May 30, 1896 (£215 : 5s., Agnew); *see Art Sales*, ii. 298.

689. **A Broad River.**—The river flows away to the left. On the right bank are houses amid great trees. The water is like glass. A veil of grey clouds distributes the sunlight. Brown in tone.

Signed and dated 1644; panel, 14 inches by 21½ inches.

Sales.—J. D. Böhm, Vienna, December 4, 1865, No. 1675 (Schaunböck).
Paris, April 22, 1896, No. 22.

690. **A Wide Flat Landscape with a Large Sheet of Water.**—The water is in the middle distance. On the meadows in front peasants are haymaking. In the left foreground are persons conversing, with a dog. The placid water is intersected with points of land and flat islets; in the distance are sailing-boats. In the left middle distance a church rises above trees and bushes. Great clouds in the sky. [Possibly identical with 1136.]

Signed and dated 1647; panel, 13 inches by 20 inches.

In the collection of Freiherr von Canitz und Dallwitz.
Sale.—Frankfort-on-Main, March 9, 1897, No. 25.

691. **A RIVER SCENE WITH TWO FISHERMEN.**—The men draw in a net to the bank. Two others are in a rowing-boat. Farther away are sailing-boats by a landing-stage, two small boats, a church, and a windmill.

Signed on a boat in the centre with the monogram, and dated 1652; 14 inches by 23 inches.

In the collection of Joseph Muskett, Intwood Hall, Kettering.
Sale.—London, May 27, 1897, No. 168 (£121).

692. **A River Scene with Boats.**—Houses and figures.
16½ inches by 22½ inches.

In the Burrell collection.
Sale.—London, July 1, 1897, No. 99.

693. **A RIVER SCENE WITH A WINDMILL.**—On the water are sailing-boats. In front are fishermen in small boats.
Signed with the monogram, and dated 1632; 18 inches by 26½ inches.

Sale.—Donati-Martini, of Perugia and Lodi, and others, Amsterdam, November 8, 1897, No. 26.

694. **A River Scene with an Inn amid Trees.**—The inn is on the right bank. In front of it are two crowded waggons. Nearer the front are three peasants conversing. In the centre, near the bank, is a ferry-boat carrying three men and three oxen.
Panel, 16½ inches by 25 inches.

Sale.—J. Dennistoun, London, June 14, 1855.
In the collection of Max Kann, Paris—but not in the catalogue of the sale, March 3, 1879.
Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 14.

694*a*. **A Flat Landscape with a River.**—By the bank in the right foreground lies a boat with two men. A waggon carrying several persons halts in front of a cottage. To the left peasants drive away in a waggon.
Panel, 9½ inches by 15 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 48.

694*b*. **By a River.**—In front, beneath a great tree, is a man with a pole. In the distance is a cottage. Two men are in a boat.
Circular panel, 10 inches across.

Sale.—London, June 9, 1899, No. 75.

694*c*. **Landscape with Tall Trees.**—A river flows across the middle distance. Figures.
Panel, 3½ inches by 8 inches.

Sale.—Delitt, and others, Cologne, February 5, 1900, No. 30.

695. **A River Scene with a Village.**—On high ground to the left is an inn amid trees. There are numerous figures, with a hay-barge and a waggon with two horses.
Signed in full "J. v. Goyen," and dated 1626; panel, 13 inches by 23½ inches.

Sale.—E. Schippers, and others, Berlin, February 19, 1900, No. 36.

696. **A RIVER SCENE WITH TWO HORSEMEN.**—The two horsemen with a peasant and a boy are on rising ground to the right. Farther away is a crowded waggon. In the left foreground two fishermen haul in their nets.

Signed on the right at foot with the monogram; panel, 10 inches by 14 inches.

Sales.—P. Mantz, Paris, May 10, 1895, No. 32.
Berlin, March 20, 1900, No. 49.

696*a*. **A River Scene with a Ferry-Boat.**—Many figures.
Signed in full, and dated 1623; 15½ inches by 28 inches—or the reverse.

Sale.—Woronzow, Florence, April 23, 1900, No. 475.

696*b*. **A Hilly Landscape with a River.**—On the water is a small boat with two peasants. Two other men mount a hill.
Signed with the monogram, and dated 1660 (?); 21½ inches by 12 inches—or the reverse.

Sale.—Woronzow, Florence, April 23, 1900, No. 476.

696*c*. **A River Scene with a Small Fishing-Boat and Sailing-Boats.**—Cloudy sky.
16 inches by 10 inches—or the reverse.

Sale.—Woronzow, Florence, April 23, 1900, No. 477.

697. **A RIVER SCENE WITH BUILDINGS.**—Boats and figures.
21 inches by 28 inches.

Sale.—Paley, and others, London, June 16, 1900, No. 97 (£27).

698. **On the River Bank.**—Near a church men and women await the return of the fishermen. Boats approach or sail in the distance.
Signed on the right, and dated 1636; panel, 17½ inches by 20½ inches.

Sale.—Anton Heller, Paris, June 26, 1900, No. 3.

698*a*. **A River Scene with a Village under Trees.**—Many boats and figures.
38½ inches by 64½ inches.

Sale.—White, and others, London, January 19, 1901, No. 77.

699. **A River Scene with a Windmill.**—The mill is to the right. In the middle of the river lie sailing-ships. By the bank in front are fishermen in a boat. In the distance is a town.
Signed with the monogram; panel, 9½ inches by 12 inches.

Sale.—Hacker, Frankfort-on-Main, April 26, 1901, No. 137.

700. **A Spacious Landscape with a Church on a Hill.**—In front are cattle at a pool.
Panel, 21 inches by 32½ inches.

Sale.—Hope Edwardes, and others, London, April 27, 1901, No. 29.

700*a*. **A River Scene with a Landing-Stage.**—The stage is on the right bank in front. In the distance is a view of a large town.
Signed in full; panel, 12½ inches by 18 inches.

Sales.—Frankfort-on-Main, February 12, 1901, No. 30.
Zurbuch, and others, Frankfort-on-Main, October 30, 1901, No. 61.

700*b*. **A River Scene with Cottages.**—The cottages are on the bank to the left. There are peasants at a well.

Signed; panel, 21½ inches by 28 inches.

Sale.—A. Einsiedel and De Jauru, Berlin, November 5, 1901, No. 10.

701. **A RIVER SCENE WITH A FERRY-BOAT.**—The ferry makes for the wooded bank to the right. The broad stream fills the foreground. Much repainted.

Panel, 19 inches by 23 inches.

Sales.—Von Schauss-Kempfenhausen, Cologne, April 29, 1901, No. 132.
Gross, and others, Cologne, December 2, 1901, No. 136.

702. **A RIVER SCENE WITH A CHURCH.**—The church and houses amid trees are on a strip of land in the centre. A boat is sailing forward. Beyond her are sailing- and rowing-boats. In front are small boats with figures. Low banks. Cloudy sky.

Panel, 13 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 220.
In the collection of Corbett Winder, London, 1902.

703. **A RIVER SCENE WITH BOATS.**—In a light green tone. The composition is reminiscent of S. van Ruysdael.

In the possession of Forbes & Paterson, London, 1902, No. 6.

704. **A RIVER SCENE WITH COTTAGES AND TWO WINDMILLS ON THE BANK.** —There are scattered trees. Grey and cloudy sky.

Signed with the monogram; 13½ inches by 21 inches.

Sale.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 58 (2600 florins).

705. **A BROAD RIVER.**—The river, which is somewhat rough, flows away into the right distance, past a town [? The Hague] with a church and a windmill on the left bank. There are boats up to the horizon. A ferry-boat transports a coach, with the coachman on the box and two people inside. Brown in tone.

Signed and dated 1644; panel, 15½ inches by 22 inches.

Sale.—J. Lenglart, of Lille, Paris, March 10, 1902, No. 54 (610 francs).

706. **FOUR MEN IN A SMALL BOAT.**—On the green bank in the distance stands a church. [Probably identical with 632*g*.]

Panel, 8½ inches by 10 inches.

Sale.—E. Huybrechts, Antwerp, May 12, 1902, No. 82 (2500 francs, Bramer).

707. **A River Scene with a Clump of Tall Trees.**—The trees are on the high bank to the right. To the left, beneath a willow which spreads out over the stream, is a rowing-boat carrying a man and two fish-baskets. On the extreme right, upon the bank, is a group of four men, one of them lying on his face in the grass. A small ladder leads down to the water's edge. In the middle distance, on the wooded right

bank which is alone visible, stands a windmill. In the distance are sailing-boats and a church-steeple. In the left foreground are reeds. Cloudy sky. [Probably identical with 636*i*.]

Canvas, 33 inches by 44 inches.

Sale.—Grossmann, Munich, October 30, 1902, No. 52.

708. LANDSCAPE WITH COWS BY A LITTLE STREAM.—A woman milks a cow. A man is in a small boat. [Pendant to 445.]

Signed with the monogram, and dated 1631; circular panel, 11 inches across.

Exhibited at Amsterdam, 1903, No. 14.
Then in the possession of P. and D. Colnaghi, London.

709. **A River Scene with a Farm.**—The farm is on the bank to the left. Two figures are at work in front of the sunlit gable. To the right of the house stands a tree at the water's edge. The right half of the picture is filled by the placid stream which flows away into the distance. On the extreme right a boat with its sails down lies at anchor. On the horizon is a windmill.

Panel, 12 inches by 18 inches.

Sales.—J. H. Beissel, Brussels, April 6, 1875, No. 61 (1020 francs).
E. Le Roy, Brussels, April 27, 1903, No. 35.

710. **A River Scene with a Village and a Church.**—The village is on the bank to the right. On the water in the centre is a sailing-vessel. In front are fishing-boats.

Signed; panel, 13½ inches by 17 inches.

Sale.—Wolf, and others, Frankfort on Main, May 12, 1903, No. 101*a*.

711. **A River Scene with a Windmill.**—Fishermen put out their nets. Farther away are two sailing-boats and other craft.

Signed, and dated 1632; canvas, 45 inches by 70½ inches.

Sales.—Amsterdam, July 16, 1819, No. 63 (100 florins, De Vries).
London, May 23, 1903, No. 70.

712. A RIVER SCENE WITH BOATS.—A windmill and a barn. [Possibly identical with 523.]

41 inches by 54 inches.

Sale.—London, February 13, 1904, No. 58.

713. A VILLAGE LANDSCAPE WITH A SMALL ARCHED BRIDGE.—The bridge crosses a canal in the right middle distance; on the right is a small toll-house. On the bank in the right foreground are two cows. Along the left bank runs a road, on which a waggon with two horses goes away to the left. Beyond the road are cottages and clumps of tall trees. On the placid water to the left are two rowing-boats. Light clouds in the sky. Painted about 1634.

Panel, 16 inches by 25 inches.

Sale.—De M——, and others, Amsterdam, February 23, 1904, No. 15 (500 florins).

713*a*. **A Spacious Landscape with a Cottage.**—Figures. In a brownish tone.

35 inches by 57 inches.

Sale.—Arthur Campbell, London, April 23, 1904, No. 19.

713*b*. **A River Scene with a Village.**—The village stands amid trees on the left bank. To the right on the broad river are boats.

Canvas, 15 inches by 23 inches.

Sale.—Jos. Metz, and others, Cologne, December 19, 1904, No. 22.

713*c*. **A River Scene with Houses.**—Boats and fishermen.

Dated 1648; panel, 15 inches by 22 inches.

Sale.—London, May 6, 1905, No. 126.

714. **Landscape with an Old Water-Mill.**—On the bank to the right are three peasants. The miller stands at the door, conversing with a man on a ladder.

Signed, and dated 1640; 29½ inches by 39½ inches.

Sale.—Charles Neck, London, May 13, 1905, No. 15.

714*a*. **A River Scene with a Ferry.**

Circular panel, 15 inches across.

Sale.—Fowler, and others, London, July 21, 1905, No. 127.

715. **A RIVER SCENE WITH A DYKE.**—A square church-tower and a man on a grey horse in front.

In the collection of the late W. Dahl, Düsseldorf; not in the catalogue of the sale in Amsterdam, October 17, 1905.

716. **A VILLAGE WITH A CHURCH BY A RIVER.**—The river fills the foreground, narrows in the left distance and curves round the right bank. Here stands a village amid trees. To the right, between a house with a chimney and a tall tree, is the church with a steeple and corner towers. At the end of the village, in the left middle distance, a sailing-boat lies near the bank; another sailing-boat in mid-stream tows a punt; other boats in the distance sail along the distant edge of the left bank. From this bank in the left foreground piles project into the river, where two fishermen in a rowing-boat haul in their net. Lofty sky with clouds.

Signed on the boat in the left foreground with the monogram, and dated 1644; panel, 16 inches by 25 inches.

Exhibited at Düsseldorf, 1904, No. 306.

Sale.—W. Dahl, of Düsseldorf, Amsterdam, October 17, 1905, No. 50 (2975 florins).

717. **A RIVER SCENE WITH COTTAGES ON THE BANKS.**—The river flows from the right foreground into the left distance. In the right foreground stands a tall tree. In a small boat is an angler. Another boat lies to the left of the bank.

Signed with the monogram, and dated 1629; panel, 14 inches by 23 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 49.

718. **A River Scene with Two Fishing-boats.**—The two boats approach one another in the left centre. In the boat to the right stands a man with a pole; another man leans over the side. In the water to the right are several piles, a fish-basket and a beacon. A fence divides the front portion of the bank, lying in shadow, from the sunlit pasture beyond. Here stand thatched cottages, overtopped by trees. On the still water to the left are three ducks. Beyond, on the farther bank, is a farm amid trees; in the distance is a windmill. Cloudy sky.

Signed with the monogram, and dated 1630; panel, 11½ inches by 21 inches.

In the collection of Freiherr von Fick auf Angeltüren.

Sale.—W. Löwenfeld, of Munich, Berlin, February 6, 1900, No. 78.

719. **TWO RIVER SCENES.**—With houses, boats and cattle. [Pendants.]

Panel, 10½ inches by 14½ inches.

Sale.—J. Russell Buckler, London, March 10, 1906, No. 140.

720. **A River Scene with Fishing-boats and Pleasure Craft.**—The boats are in front. In the distance is a village with a church and many windmills.

Signed in full on a boat, and dated 1645; panel, 26 inches by 38 inches.

Sale.—X——, Paris, May 4, 1906, No. 1.

721. **A River Scene with a Fishing Village.**—The village is on the left bank. There are a small church and a house built on piles. In the centre is a pleasure-boat. In the distance to the right is the sea with fishing-boats. Cloudy sky.

Signed on a boat; panel, 25½ inches by 36 inches.

Sale.—X——, Paris, May 4, 1906, No. 2.

722. **A River Scene with Sailing-vessels and Small Boats.**—The boats, carrying passengers, lie off the high bank in the right foreground. A flight of steps leads up the bank. On a point of land in the left foreground are two large casks. There is a view over a broad sheet of water, on which are various craft. Bright in tone.

Panel, 15 inches by 21½ inches.

Sale.—Brussels, May 5, 1906, No. 44.

723. **A RIVER SCENE WITH A ROAD.**—The road leads on the right over a sandhill with a watercourse, over which is a bridge. On the road is a crowded waggon. To the left is the river with a fishing-boat. In the distance is a village; the church-tower rises above trees. [Possibly identical with 479.]

Signed, and dated 1628; panel, 15½ inches by 25 inches.

In the collection of Max Kann, Paris.

Sales.—Paris, April 22, 1896, No. 21.

Baron Königswarter, of Vienna, Berlin, November 20, 1906, No. 26 (8900 marks).

724. **A RIVER SCENE WITH A VILLAGE.**—The village is on the bank. The houses are partly hidden amid trees. Above them rises the high roof of a Gothic chapel. On the water are two boats. Great white clouds in the blue sky.

Signed on the boat to the right with the monogram; panel, 13½ inches by 21½ inches.

Sale.—H. C. Du Bois, and others, Amsterdam, November 27, 1906, No. 76 (700 florins).

725. **A River Scene with a Village.**—A ferry-boat and figures. [Possibly identical with 637*c*. Cf. also 1110*a*.]

29 inches by 47½ inches.

Sale.—London, December 20, 1906, No. 54.

725*a*. **A River Scene with Two Anglers.**—The anglers are on the wooded bank.

Signed; panel, 12 inches by 15 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1907, No. 11.

725*b–e*. **Four River Scenes with Boats.**

Signed, and dated 1645 and 1650; panel, 6½ inches by 9½ inches, each of the four.

Exhibited by Fred. Muller & Co., Amsterdam, 1907, No. 12.

726. **A RIVER SCENE WITH HOUSES.**—Boats and figures. Panel, 25½ inches by 23 inches.

Sale.—W. Clarence Watson, and others, London, February 16, 1907, No. 78.

727. **A River Scene with a Church and a Village.**—The village is on the right bank. On the water are a ferry-boat, fishermen and other figures.

Signed with the monogram, and dated 1641; 39½ inches by 51½ inches.

Sales.—De Falbe, London, May 19, 1900, No. 98.
W. J. Farrer, London, March 16, 1907, No. 80.

728. **A Riverside Village.**—A road leads to the village on the left bank. On the road are wayfarers, a horseman and a woman in a cart. In front peasants are at work on hay-barges. On the right bank are trees.

Signed in full "J. v. Goien," and dated 1621; panel, 12½ inches by 23 inches.

Sales.—A. Langen, Munich, June 5, 1899, No. 41.
X——, Paris, April 26, 1907, No. 19 (2000 francs).

729. Identical with 746.

730. **A RIVER SCENE WITH BOATS.**—With a church. Panel, 5 inches by 8 inches.

Sale.—Mrs. John Ashley, and others, London, May 31, 1907, No. 37 (£60:18s.).

731. **A RIVER SCENE WITH A CHURCH.**—The church and some houses are on the bank to the left. On the water to the right

is a ferry-boat carrying men and horses. Fine cloudy sky. [Probably identical with 1070*c*.]

Signed, and dated 1656; panel, 18 inches by 26 inches.

Sale.—E. Balfour, and others, London, May 31, 1907, No. 139 (£819).

732. **A River Scene with a Fisherman's Hut on Piles.**—The hut is on the bank to the left. From the stage in front of it a ladder leads down to the water's edge, where a rowing-boat with two men is coming in. To the right are a beacon protected by piles and a fisherman in a small boat. On the left bank, which goes away into the right distance, are houses amid trees. There are sailing-boats on the placid water in the middle distance and beyond. Heavy clouds, in part sunlit, in the sky, where birds are flying.

Panel, 11 inches by 17 inches.

Sale.—Munich, November 11, 1907, No. 10.

733. **A RIVER SCENE WITH TWO FISHERMEN'S COTTAGES.**—The cottages, on the bank to the right, are built out on piles over the water. From the farther cottage steps lead down to the water's edge where rowing and sailing-boats lie at a landing-place. In the right foreground a man descends steps from the top of the high bank. At the foot of the steps two rowing-boats are unloading. To the left of the steps is a great tree. On the bank to the extreme right is an inn with a sign; a waggon halts at the door. To the left is the placid stream on which, in the distance, are two sailing-boats. There are light clouds in the sunset sky; the horizontal strips of cloud are reminiscent of Salomon van Ruysdael. With free variations the motive is the same as in 556.

Signed in full to the right on the cottage, and dated 1639—on a floating cask to the left is the initial "W"; panel, 21½ inches by 29½ inches.

Sale.—M. Rikoff, Paris, December 4, 1907, No. 6 (14,000 francs).

734. **A River Scene with Scattered Cottages.**—On the bank to the right are the cottages, with a wood of oak and beech. In front of a cottage stand two women conversing. The river flowing across the centre is enlivened with boats. The flat left bank affords a vista, with windmills, a village church and cottages near it and a high arched bridge spanning the stream. In the left foreground are a man and a woman, a wayfarer and a horseman going away. A sunny summer day.

Signed on a boat with the monogram, and dated 1634; panel, 18 inches by 29 inches.

Sale.—W. Schmidt the younger, Munich, December 10, 1907, No. 7 (1450 marks).

735. **A RIVER SCENE WITH AN INN.**—The inn stands to the left beside a road. Travellers halt in front. In the distance to the right is a church.

In the collection of the late M. Kappel, Berlin, 1908; but afterwards exchanged.

736. **A River Scene with a Beacon.**—The beacon stands in the water in the extreme left foreground. On the right the bank, overgrown

with trees and bushes, leads away into the distance, where are a village church and a windmill. On the somewhat ruffled water are rowing-boats. In the left foreground is a small boat with four fishermen putting out a net. Farther back, near the bank, are three other boats. In the water to the right are several piles and steps leading up the bank.

Panel, 14 inches by 21 inches.

Sale.—Wedewer, of Wiesbaden, Berlin, March 17, 1908, No. 80.

737. **A River Scene with a Village.**—Boats and figures. It may have been a genuine picture but it has been completely repainted.

Panel, 21 inches by 29 inches.

Sale.—A. Hichens, London, March 28, 1908, No. 144 (£105, Lewis and Simmons).

738. **A River Scene with a Fishing-boat.**—The boat is in the left centre foreground on the broad river, which flows away to the right. In the boat are three fishermen; two put out a net while the third holds on to a post with a boat-hook. In the left foreground are piles. In the centre of the middle distance is a large sailing-boat. Two others are farther away to the right. On the opposite bank to the left, amid trees, are a church and several house-roofs. On the horizon to the extreme right is a windmill. In the evening sky there are horizontal strips of cloud. [Pendant to 35.]

Signed with the monogram, and dated 1645; panel, 6½ inches by 9½ inches.

Exhibited at Amsterdam, 1903, No. 33.

In the collection of Arthur Kay, Glasgow, 1903.

Sale.—C. Hoogendijk (second part), and others, Amsterdam, April 28, 1908, No. 46 (1800 florins, with pendant, Dolch).

739. **A River Bank with Trees.**—The river flows from the right foreground into the left distance. In the water are reflected, from right to left, a clump of trees, a haystack, the high and narrow sail of a boat lying by the bank and a cottage half hidden by trees. In the left foreground is a corner of a pasture. In the distance is the farther bank. Light clouds in the sky.

Signed with the monogram; panel, 14 inches by 21½ inches.

Sale.—C. Hoogendijk (second part), and others, Amsterdam, April 28, 1908, No. 197 (1575 florins).

739*a*. **A River Scene with a Ferry-boat.**—A cottage and figures.

Panel, 16 inches by 28 inches.

Sale.—H. Zoeppritz, and others, London, May 15, 1908, No. 12.

739*b*. **A River Scene with Houses.**—Fishermen haul in a net. [Pendant to 461.]

Oval panel, 15½ inches by 20½ inches.

Sale.—H. Zoeppritz, and others, London, May 15, 1908, No. 62.

740. **A VILLAGE LANDSCAPE WITH A MULE-DRIVER.**

—The driver carrying a long pole walks behind his pack-mule in the left foreground. A road runs alongside a narrow canal in the left distance to a village, the church-tower of which rises above the surrounding trees. On the road in the middle distance are two figures. On the water in front is a small boat with two men, one of whom is poleing the boat forward. On the farther bank stands a little hut on four posts. Behind it are the thatched buildings of a large farm, overtopped by two great trees in front to the left. In the middle distance is a bridge over the canal. Light clouds in the sky. [Pendant to 1192.]

Signed on the right at foot "I V GOIEN," and dated 1621; circular panel, 7½ inches across.

Exhibited at Amsterdam, 1903, No. 1.
In the collection of C. L. Cardon, Brussels.
Sale.—Amsterdam, June 30, 1909, No. 32 (1250 florins, with pendant).

741. **A RIVER SCENE WITH A LITTLE WOODEN BRIDGE.**—The bridge is in front of a clump of tall trees. On the bridge are three men, one of them seated on the parapet. To the right is a fisherman in a boat. To the left are the roof of a cottage and a church-steeple.

Signed with the monogram; panel, 9½ inches by 8 inches.

Sale.—Amsterdam, June 30, 1909, No. 103 (930 florins).

742. **A RIVER SCENE WITH A COTTAGE.**—The cottage is on the high bank to the left. A waggon is drawn up in front of it. A flight of steps leads down the bank to a landing-place, where a sailing-boat is being unloaded. Among other boats in the left foreground is a small boat with two men. On the right a man rows a boat laden with straw towards the right foreground. Beyond it to the left on the placid stream are three ducks. In the distance to the right is the farther bank with a church. On the water are various sailing-boats. The sky is covered with grey clouds.

Signed with the monogram, and dated 1640; panel, 21 inches by 33½ inches.

Sale.—Amsterdam, November 30, 1909, No. 15.

743. **OLD OAKS ON THE BANK OF A RIVER.**—The river flows into the right distance. On the extreme right is a dark tree-stump. To the right of it are two great oaks with broken bark. Beneath the trees two men are squatting on the ground. A fallen tree lies diagonally across the foreground in the water, in which reeds are growing. The whole bank is planted with trees. Beneath them, in the middle distance, cows are watering. In the distance are sailing-boats. Light clouds in the sky.

Signed in full on the fallen tree; panel, 24½ inches by 24 inches.

In the possession of C. Brunner, Paris, 1910.

744. **An Angler by a Little Wooden Bridge.**—The angler is to the right on the bank of a placid stream. Beside him stands a woman looking on. Behind them is a poor cottage, with a thick plank leading

from it across the stream to the left. In the left foreground are two men in a boat. Two white birds hover above the water. In the middle distance are trees and house-roofs, overtopped by a great oak. In the distance to the left is another little bridge. Light clouds in the sky.

Signed on the right at foot with the monogram, and dated 1653; circular panel, 15½ inches across.

In the possession of J. and A. Le Roy, Brussels, who sold the picture in 1890 to C. T. Yerkes.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 29.

745. **A Village amid Trees on a River Bank.**—The village is on the far side of a quiet stream which flows from the right foreground into the left distance. To the left on a point of land are cows, one of which is being milked by a woman. A ferry-boat puts off, carrying a waggon and two horses with five passengers and about eight other figures. Beyond to the left, and near the bank, is a small boat with three fishermen. To the right, on the farther bank, stand the houses of the village, hidden by trees and dominated by a church-steeple. On the extreme right is a small boat. In the distance to the left are a haystack and, on the water, several sailing-boats. Light clouds in the sky. According to a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius at The Hague, the church is that of Overschie.

Signed on the bank in the right centre with the monogram; panel, 18 inches by 28 inches.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 30.

746. **A River Scene with a Little Bridge.**—The bridge crosses a side-canal entering the river on the right. On the bridge sits an angler; a man stands beside him, looking on. Beyond is a house half hidden by a clump of tall trees. In front of this house a rowing-boat with two men is lying near the bank. Farther away is a haystack on the bank; another is seen to the extreme right. To the left is the placid river. In the distance are sailing-boats. Cloudy sky.

Signed to the right of the bridge with the monogram, and dated 1638; panel, 12 inches by 17 inches.

Sales.—F. W. Ross, and others, Amsterdam, May 13, 1907, No. 1604.
C. T. Yerkes, New York, April 5, 1910, No. 31.

747. **A River Scene with Flat Wooded Banks.**—On the winding river is a small boat with three fishermen hauling in a net. In the distance are sailing-boats.

Signed with the monogram, and dated 1632; panel, 7½ inches by 8½ inches.

Sale.—Amsterdam, April 26, 1910, No. 48.

748. **A River Scene with Wooded Banks.**—Cottages, boats, and figures.

Signed and dated 1640; panel, 17 inches by 23 inches.

Sale.—J. Falcke, and others, London, May 9, 1910, No. 78.

749. **A River Scene with a Fish-Box.**—The box is fastened between two posts by the bank in front of a clump of trees. A man in a red jacket, ladle in hand, stands to the left. On the right a boat with two fishermen comes to land. On the water are two ducks. In the distance, on the farther bank, stands a church.

Signed with the monogram, and dated 1637; panel, 6 inches by 8 inches.

Sale.—Comte André Mniszech, Paris, May 9, 1910, No. 38.

750. **A RIVER BANK WITH TREES.**—The river flows from the right foreground into the left distance. Amid the trees are the gables of two houses and a haystack. In the distance are sailing-boats. In the left foreground is a boat with three men; one is rowing while the other two put out a net. The trees cast a shadow on the still water. Light clouds in the sky.

Signed on the rowing boat to the left with the monogram, and dated 1649 or 1644; panel, 15½ inches by 22½ inches.

In the possession of G. von Mallman, Berlin, 1911.

751. **LANDSCAPE WITH A DECAYED WATER-MILL.**—The water flows over the wheel to the left. Near it kneels a man. Also there are a cart, a haystack, two men and a church-tower. Sketchily treated in a brown tone.

Signed in the right centre with the monogram, and dated 1635; canvas, 10 inches by 16 inches.

Sale.—Amsterdam, November 14, 1905, No. 132 (450 florins).
In the possession of G. Neumans, Paris, 1911.

752. **A RIVER SCENE WITH A FERRY-BOAT.**—Houses and figures.

Signed and dated 1644; panel, 12 inches by 17 inches.

Sale.—Arthur Kay, of Glasgow, London, May 11, 1911, No. 62 (£86 : 2s.).

752*a*. **Fishermen by the Bank of a Canal.**—On a point of land in the right foreground three persons are conversing. To the left three fishermen are in a small boat. The bank grows steeper as it goes away at an angle to the left. To the right are tall and leafy trees. Amid the foliage in the centre are the cottages of a fishing village. Grey clouds in the sky.

Panel, 10½ inches by 16 inches.

In the Cheramy collection, Paris.
Sale.—P. Decourcelle, Paris, May 29, 1911, No. 22 (4000 francs).

753. **GNARLED OAKS BY A LITTLE STREAM.**—In the left foreground is a fish-box with a lifting-pole. To the right of it is a boat with two fishermen; one man, with a large felt hat, is rowing while the other is at work on a basket. To the right, on the farther bank, are four oaks; the nearest oak is the largest. Farther away is a farm-house with a red tiled roof amid trees: in front of it is a haystack. Light clouds in the sky.

Signed on the boat with the monogram, and dated 1648; panel, 14 inches by 13 inches.

Sales.—Prince Demidoff, San Donato, Florence, March 15, 1880, No. 1029.
Maurice Kann, Paris, June 9, 1911, No. 25 (15,500 francs).

754. A RIVER SCENE WITH FISHERMEN.—In a boat to the right the fishermen haul in their nets. Farther away to the left is another boat. [Pendant to 755.]

Panel, 4 inches by 7 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1912, No. 12.

755. A RIVER SCENE WITH FOUR MEN IN A BOAT.—The boat is in the centre. The men are rowing to the right. On the right are a beacon and a cask. To the left, farther away, is another boat. [Pendant to 754.]

Panel, 4 inches by 7 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1912, No. 12.

756. A VILLAGE SCENE WITH HOUSES AMID TREES.—On a stream in the right foreground is a ferry-boat carrying passengers and cattle. On the extreme left is a man with a sack on his shoulders. In the left centre a man converses with a woman and a child. Very full of colour, with much red and green. The sky is a bright blue.

Signed in full in the centre at foot, and dated 1625; panel, 8 inches by 12 inches.

In the possession of M. Rothschild, London, 1912.

757. A FLAT LANDSCAPE WITH A BROAD RIVER.—The river flows right across the picture. In the right foreground are two rowing-boats. In the nearer boat is a man with a fish-basket and a landing-net on it; in the other boat, to the right, a fisherman draws in a net. In the right middle distance is a man in a small boat. To the left, on the farther bank, is a windmill. In the distance to the right is a church. Sketchy.

Panel, a small picture, narrow in proportion to its height.

In the possession of Steinmeyer, Paris.
In the possession of G. Neumans, Paris, 1912.

758. A RIVER SCENE WITH HOUSES.—The houses stand amid trees on the bank to the right. On the water are boats. To the left is a crowded rowing-boat. Painted in brown on brown.

Signed on a boat with the monogram, and dated 1644.

In the possession of G. Neumans, Paris, 1912.

759. A STORM-CLOUD OVER A RIVER.—The river fills the whole breadth of the foreground. It flows away, making a slight bend round a corner of the bank in the right middle distance, where a village church with a steeple stands amid trees and cottages. Here a flight of steps leads down to the water's edge; a man is descending the steps. A rowing-boat with two men approaches the bank. Projecting

portions of the left bank are seen in the foreground and in the middle distance. Reeds cover the nearer portion, where two fish-baskets lie near some piles. The farther portion ends in a beacon. In the distance the edge of the bank runs unbroken towards the horizon on the right, its outline enlivened with churches. From the left bank sailing-boats go downstream; in the nearest boat, which is near the centre foreground and has her bows pointing to the front, two fishermen lower the bellying sail. In the centre foreground two men in a boat are rowing across from the right to the left bank. A ray of sunlight, breaking through the shadow of the clouds, falls on the bank to the right. [Probably identical with 658.]

Panel, 18 inches by 25 inches.

Sale.—Sir Charles Turner of London, Berlin, November 17, 1908, No. 24.
In the possession of Steinmeyer et Fils, Paris, 1912.

760. **A River Scene with Tall Trees.**—The trees are on the right bank. To the left is the placid water, with a bird flying on the extreme left. To the right is a small wooden bridge over a side-canal. On the bridge is an angler; behind him are two men, one of them seated. Beyond the bridge two clumps of tall trees are reflected in the water. Beyond these, to the left, is a man in a boat. Farther away amid the trees is the roof of a house. In the extreme left distance is a church-steeple. Cloudy sky.

Signed in full to the right on the palisading of the bank, and dated 1634; panel, 15 inches by 20 inches.

Exhibited in Paris, 1885, No. 238.
Sales.—M. d'——, Paris, May, 1867 (?).
J. Dollfus, Paris, May 20, 1912, No. 47.

761. **A River Scene with a Boat.**—[Pendant to 131.]

Signed on the boat with the monogram, and dated 1643; 20 inches by 30 inches.

Sale.—Maurice Lyons, London, July 8, 1912, No. 8A.

762. **A RIVER SCENE WITH A GREAT GNARLED TREE.**—The tree is on the bank to the left. Beneath it are figures. On the water in front are two ducks, near some willows. In the distance are boats and cottages.

Signed with the monogram, and dated 1642; panel, 21 inches by 17 inches.

Sale.—Sir Michael Culme Seymour, London, November 22, 1912, No. 142.

763. **Cattle at Pasture by a Broad Sheet of Water.**—In front is the water, with a rowing-boat in the right centre. Beyond is a broad mound, running right across the picture, with a decayed fence at the left. On the right are six cows; two of them are lying down, while a third is being milked by a man, behind whom stands a comrade. In the fence to the left stands a tall beacon. On both sides there is a view of pastures with cows and of a broad reach with scattered sailing-boats. Cloudy sky.

Signed on the boat in front with the monogram, and dated illegibly; panel, 10 inches by 13 inches.

Sale.—F. Lippmann, Berlin, November 26, 1912, No. 30.

763*a*. **A River Scene with Houses.**—On a road are a waggon and a horseman.

Circular, 12½ inches across.

Sale.—London, May 8, 1913, No. 103.

763*b*. **A River Scene with Boats.**—With a windmill. [Probably identical with either 635*c* or 635*d*. Cf. 1016.]

Octagonal panel, 10½ inches by 14 inches.

Sale.—Sir Henry Layard, and others, London, May 15, 1913, No. 28.

764. **A Village amid Trees by a River.**—The river flows from the front into the right distance. To the left is the bank; amid the trees are cottages and a haystack, with a church-tower rising above. On the bank, near a flight of steps leading down to the water's edge, are two horsemen. In front, to the left, is a boat with a white sail half-furled. To the right on the still water are numerous boats, extending into the distance. In front a ferry-boat carrying thirteen men and women is crossing to the left. Great white clouds in the sky.

Falsely signed, on the boat in the right foreground, with the monogram of Salomon van Ruysdael, and dated 1651; panel, 18 inches by 26 inches.

Exhibited at Budapest, 1910, No. 27.
In the possession of Bourgeois, Paris.
Sale.—M. von Nemes, of Budapest, Paris, June 17, 1913, No. 51 (14,500 francs).

765. **A RIVER SCENE WITH A GOTHIC VILLAGE CHURCH.**—The church with a steeple and with cottages near stands amid trees on the farther bank. The river flows from the left foreground into the right distance. A ferry-boat, carrying a waggon and peasants, is near some piles, where fishermen examine their nets; the ferry is making for the farther bank to the left. By both banks are rowing-boats. In the centre are two sailing-boats with their white sails hoisted. Cloudy sky.

Signed on the edge of the ferry-boat with the monogram, and dated 1637; canvas, 26 inches by 39 inches.

In the Hutchinson collection.
In the collection of J. Bell, 1881.
In the collection of Lady C. Beckett Denison.
Sale.—A. F. Walter, and others, London, June 20, 1913, No. 66 (£157 : 10s.).
In the possession of J. Schnell, Paris, 1913.

766. **A High Bridge over a River.**—The bridge with a narrow arch spans a river flowing straight into the distance. On both sides brick houses, with high chimneys on their tiled roofs, stand amid trees beside a road which has a rough fence. There are peasants on the road. Beneath the bridge a man is rowing a boat with two women wearing red bodices. The sunlight plays on the water. Whitish-grey clouds against the blue sky. Painted in brown and green tones. [Possibly identical with 633*l*.]

Panel, 7½ inches by 10½ inches.

Sale.—M. M. Matthews, New York, February 17, 1914, No. 65 (75 dollars, Bernet).

767. LANDSCAPE WITH THATCHED COTTAGES BY A POND.—The pond is in the centre. By a tree to the right is a group of six figures. On the left, across the pond, comes a waggon. Brownish-yellow in tone.

Signed with the monogram, and dated 1631; panel, 15½ inches by 21 inches.

Sales.—Gomm, and others, London, March 6, 1914, No. 58 (£241 : 10s., Agnew).
F. de Wildt, Amsterdam.
Amsterdam, April 13, 1920, No. 82 (3300 florins).
Amsterdam, November 30, 1920, No. 1032 (4400 florins).

768. A River Scene with Three Fishermen.—The men unload a rowing-boat by a point of land. Beyond are a church and houses. In the middle distance is a crowded sailing-boat. Farther away are other boats. [Pendant to 986.]

Panel, 15 inches by 24 inches.

Sale.—Lord Huntingfield, London, June 25, 1915, No. 87.

769. A RIVER SCENE WITH A FERRY-BOAT.—The ferry carries passengers and cows. Houses stand amid trees on the sandy shore, where other boats are lying.

27½ inches by 36 inches.

Sales.—C. T. D. Crews, London, July 1, 1915, No. 25 (£94 : 10s., Blaker).
Wilson, and others, London, March 8, 1921, No. 234.

770. A RIVER SCENE WITH A FERRY-BOAT.—With other boats. To the left is the green bank with bushes. [Pendant to 987.]

Panel, 9½ inches by 16 inches.

Sale.—C. T. D. Crews, London, July 1, 1915, No. 28 (£36 : 15s., with pendant, P. and D. Colnaghi and Obach).

771. A River Scene with Boats.—To the right, on the wooded bank near some cottages, a boat is being unloaded. In the centre are two small rowing-boats. In the distance is a church. Blue sky with heavy rain-clouds. [Probably identical with 778.]

Signed and dated 1651; panel, 15 inches by 19½ inches.

Sale.—Sir George Harvey, London, January 28, 1916, No. 106.

772. A RIVER SCENE WITH A VILLAGE.—The village with trees is on the right bank. On the broad water are boats with figures. Cloudy sky.

Signed on the boat in the left foreground with the monogram, and dated 1655; panel, 19 inches by 36 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1912, No. 84.
In the collection of C. Brinsley Marlay, London, 1912.
Sale.—London, March 17, 1916, No. 31.

773. A RIVER SCENE WITH A VILLAGE.—The village stands to the right on the farther bank of a stream flowing from the right

foreground into the left distance. The houses are overtopped by a church with an imposing steeple. In the left foreground is a pasture with three cows and two men. To the right of this are three fishermen in a boat, putting out a net. In the middle distance, by the right bank, is a ferry-boat carrying passengers and a waggon with two horses. In the distance are sailing-boats. Light clouds in the sky.

Signed on the boat in the centre foreground with the monogram, and dated 1642; panel, 21½ inches by 27½ inches.

Exhibited at Düsseldorf, 1904, No. 308.

In the possession of C. Sedelmeyer, Paris; *see* "Catalogue of 300 Pictures," 1898, No. 37.

Sale.—St. C. Michel of Mainz, Berlin, February 27, 1917, No. 11 (31,100 marks).

774. **A River Scene with Basket-Nets.**—The placid river flows away to the left. In front the nets are fastened to posts. To the right are two fishermen in a boat. A man stands on the bank to the right in front of a clump of great trees. Farther away is a thatched cottage. The ascription is not quite certain.

Signed on the boat to the right with the monogram; circular panel, 14½ inches across.

Exhibited at Mainz, 1887, No. 81.

Sale.—St. C. Michel of Mainz, Berlin, February 27, 1917, No. 50 (5500 marks).

775. **A RIVER SCENE WITH A CROWDED FERRY-BOAT.**—In the right foreground, on the placid river, the ferry is being rowed to the right. On the left the bank runs away into the distance; upon it are cottages and clumps of tall trees. In the middle distance are sailing-boats; the boat farthest to the right has a punt in tow, while another lies by the bank. In the distance are more boats. Cloudy sky. In grisaille. [Pendant to 991.]

Signed to the right on the edge of the ferry-boat with the monogram, and dated 1651; paper on panel, 10 inches by 16 inches.

Sales.—Madame J. Teixeira de Mattos, and others, Amsterdam, November 28, 1916, No. 46 (3200 florins, with pendant, Fred. Muller & Co.).

L. Nardus, and others, Amsterdam, November 27, 1917, No. 47 (1750 florins).

776. **A RIVER SCENE WITH A VILLAGE.**—The massive church-tower with four small turrets and a bulbous spire rises to the right amid the trees and the cottages on the river bank. By the water to the left, in front of the church-tower, is a haystack. Alongside the bank, which goes away into the left distance, lie several sailing-boats in the middle of the picture; while on the extreme right is a small boat with two men. In the left foreground is a boat covered with a tilt; a man in the bows makes her fast to a post on the bank. Horizontal strips of cloud in the sky. In grisaille. The church-tower, to judge from its shape, is that of the church of Overschie, which was rebuilt in 1651. [Probably identical with 1139*a*. Cf. also 785*a*.] [Pendant to 96.]

Signed in the left foreground on the edge of the boat with the monogram, and dated 1651; paper on panel, 10½ inches by 16 inches.

Sales.—H. J. Pfungst, London, June 15, 1917, No. 144.
L. Nardus, and others, Amsterdam, November 27, 1917, No. 48 (4400 florins, with pendant).

777. **A RIVER SCENE WITH A VILLAGE.**—The village stands on the right bank amid trees. To the right is a great tree, towering above all the others. Beneath it to the left is a haystack. Farther away is a church-tower. Along the bank are cottages, before which several sailing-boats are lying. In the left foreground, at a shallow place, is a boat with two fishermen, one of whom holds on to a pile with a boat-hook. On the still water are ducks. To judge from a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius at The Hague, the church is that of Overschie.

Signed to the left on the edge of a boat with the monogram; panel, 16 inches by 25 inches.

Sale.—W. F. de Roever, and others, Amsterdam, October 2, 1918, No. 27.

778. **A River Scene with a Laden Ferry-boat.**—The ferry is in front. On the farther bank are a church and houses. [Probably identical with 771.]

Signed with the monogram, and dated 1651; panel, 14 inches by 18½ inches.

Sale.—Earl of Camperdown, London, February 21, 1919, No. 136.

779. **COTTAGES BY A CANAL WITH FOUR FIGURES.**—Four persons are resting by a sandy road in the right foreground. A man and a woman with a child on her back sit on the ground conversing with a peasant, who stands before them leaning on his stick, and a boy who has a basket on his left arm. In the middle distance, on the farther side of the canal, stand two cottages half hidden amid trees and bushes. In front of them is a small boat with two figures. On the left a bridge without any railing spans the placid water.

Canvas, 26 inches by 30 inches.

Sale.—G——, of London, and others, Amsterdam, May 20, 1919, No. 122.

780. **A River Scene with an Old Mill.**—The mill is in front, opposite the mill-house on the bank. Two men carry sacks up to the mill. To left and right are low trees on both banks. On the water are fishing-boats under sail.

Panel, 19 inches by 36½ inches.

Sale.—J. C——, and others, Amsterdam, June 3, 1919, No. 12.

781. **A RIVER SCENE WITH A HAYSTACK.**—The haystack is on the bank on the extreme right of the middle distance. A man stands on a ladder placed against the stack. To the left of it is a tumble-down cottage with a thatched roof. Beyond are trees. The placid river fills the foreground and the left side; birds fly above. By the bank in the left centre lies a rowing-boat with two men. Farther away a woman kneels to wash linen.

Signed on the edge of the boat with the monogram, and dated 1631; panel, 10½ inches by 14 inches.

Sales.—Haro, Paris, May 30, 1892, No. 18 (2500 francs).
X—— (Melville Wassermann), Paris, June 12, 1919, No. 16.

782. **A RIVER SCENE WITH A VILLAGE AMID TREES.**—The village with a church is on the left bank. The river flows from the left foreground into the right distance. A ferry-boat carrying passengers and cattle is crossing the stream. On the right is a rowing-boat with two men, who are towing two fish-baskets. By the bank to the left is another rowing-boat. An attractive picture in brownish-yellow tones.

Signed on the ferry-boat with the monogram, and dated 1643; panel, 14 inches by 24 inches.

Sale.—Sir George A. Drummond of Montreal, London, June 26, 1919, No. 179 (£651).

783. **A RIVER SCENE WITH A SWINEHERD.**—The man drives three pigs over a rude bridge to a cottage. In front of the bridge are two men in a boat. On the bank are cottages amid trees.

Signed on the bank above the boat, and dated 1630; panel (?), rounded at top, 39½ inches by 36½ inches.

Sales.—W. Ripley, and others, London, November 30, 1917, No. 75.
L. Neumann, and others, London, July 4, 1919, No. 97.

784. **A River Scene with a Village.**—Boats and figures. [Possibly identical with 670.]

Signed and dated 1633; panel, 13½ inches by 21½ inches.

Sale.—Lady Haliburton, London, December 1, 1919, No. 8.

785. **A ROUGH STREAM.**—The stream flows into the right distance. In the left foreground cows are driven into a boat. On the dyke, near houses and trees, are wayfarers and a waggon. In the distance rises a church-steeple. On the right is a sailing-vessel.

Signed on a boat in the middle distance, and dated 1651; panel, 18 inches by 26 inches.

In the possession of Max Rothschild, London, 1920.

785*a*. **A RIVER.**—Houses stand on the left bank amid bushes. On the water are sailing and rowing-boats. In grisaille. [Possibly identical with 776. Cf. also 1139*a*.]

Signed with the monogram, and dated 1651; paper on panel, 10 inches by 16 inches.

In the collection of M. Kann, Paris.
Sale.—Amsterdam, April 13, 1920, No. 83 (1000 florins, Asscher and Koetzer).

785*b*. **A River.**—The river fills the foreground and flows away into the distance to the left. The trees on the bank have the brown foliage of autumn. A man stands angling, while his friend, wearing a broad felt hat, sits beside him on the grass with his back to the spectator. A fisherman rows close to the bank.

Panel, 17½ inches by 25½ inches.

Sale.—Madame A. C—— d'A——, Paris, May 14, 1920, No. 41.

785*c*. **A River Scene.**—On the right bank of a river flowing diagonally across the picture to the left stand houses and thatched cottages amid trees. On the side of the tow-path sit peasants. Sailing-boats ply on the rough water, on which the lights and shadows intermingle. Grey clouds in the sky.

Signed with the monogram; panel, 20½ inches by 26 inches.

Sale.—Amsterdam, June 29, 1920, No. 60 (4200 florins).

785*d*. **An Inn by a River.**—On the high bank to the left two travelling waggons are drawn up before an inn, which is overshadowed by several mighty oaks. A third waggon approaches the corner of the bank, where in the centre a man is at work with a lifting-pole; a fisherman is in his boat near the bank. The placid stream winds away to the right in a zigzag course. On the right bank in the middle distance is a village with a church; sailing-boats lie alongside. On the edge of the bank in the centre of the distance rises a windmill. Cumulus clouds in the sky. [Pendant to 1207*a*.]

Signed, and dated 1642; oval panel, 18 inches by 24½ inches.

Sale.—De Villeroy, Paris, April 28, 1922, No. 36.

786. **A Village with a Church-Steeple by a River.**—The river flows away into the right distance. In the centre foreground is a strip of the bank; upon it to the left two fishermen haul in a net. Another man behind them stoops over a pail. To the right is a rowing-boat with three men who put out fish-baskets. Farther away, by a point of land, are two rowing-boats with men. To the left is a boat with two figures. On the farther bank to the left, amid trees, are the houses and church of the village, before which several sailing-boats lie by the bank. Light clouds in the sky. With variations in the figures, the subject is the same as in 561. To judge from a named sketch in Van Goyen's sketch-book, in the collection of A. Bredius at The Hague, the church is that of Overschie.

Panel, broad in proportion to its height.

Described from a photograph.
The original is probably in a German collection or in the hands of a dealer.

787. **A River Scene with Fishermen.**—Two fishermen in a boat in the centre foreground are unloading fish-baskets. A man standing to the left, at the end of a point of land, takes the baskets. Behind him another man is seated on the ground. On the extreme left sits an angler, with his back to the spectator. On the right, farther away, two men in a boat put out a net. The placid stream flows away into the left distance; on the water are sailing- and rowing-boats. On the farther bank to the right stand two windmills. To the left, beyond the mills, is a farm.

Broad in proportion to its height.

Described from a photograph.

788. **A CASTLE.**—The castle stands in the middle distance on the right bank of a broad and placid stream. In the left foreground, on a piece of the nearer bank, are four cows, two of them lying down. To the right, in the centre of the picture, are two rowing-boats; in the boat to the left are two men with fish-baskets, while in the boat to the right three fishermen put out a net. The farther bank, covered on the slope with bushes, above which rises a church-spire, lies beneath the outworks of the castle. To the left is a wide view across the river. Two sailing-boats, one of them full of men, are in the middle distance; a rowing-boat with four men approaches them.

Signed on a boat in front with the monogram, and dated 1646; panel, 26 inches by 38 inches.

Exhibited at Aachen, 1903, No. 108.
Sale.—Klever, and others, Cologne, January 18, 1892, No. 4.
In the collection of Theodor Nellessen, Aachen.

789. **AN OLD TOWER.**—The tower stands to the left beside a river which flows diagonally across the picture, passing a church in the middle distance.

Signed on a boat with the monogram, and dated 1646; panel, 14½ inches by 22½ inches.

Exhibited at Leipzig, 1889, No. 87.
In the collection of Count Luckner, Altfranken, Dresden.

790. **A PORT (Dordrecht?).**—On the quay stand rows of barrels. Three men wearing large black hats are tasting wine. A man on horseback, in profile to the right, holds a wine-glass. A dealer, in brown, hands the second man a half-filled glass. In the shadow to the left wine is being tapped. Farther away are figures by a boat and by tents outside a great town gate. In the town the tower of the town hall rises above the gabled houses. A strip of flat country with a church-tower borders the water on the horizon, where there are ships. The town gate, but not the surroundings, reminds one of Dordrecht.

Signed on a barrel to the left with the monogram, and dated 1651; panel, 18½ inches by 26 inches.

In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 12.

791. **A FORTRESS.**—The fortress stands to the left in a river which flows away across the picture to the right, towards a little village on the horizon. In front a boat with five men leaves the shore. In the middle distance are two sailing-boats. Brown in tone.

Signed on the boat in front with the monogram, and dated 1655; panel, 14 inches by 25 inches.

In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 15.

792. **RUINED BUILDINGS.**—The buildings stand amid trees on a high bank which goes away at an angle to the right. In front are two men standing and a woman seated with her back to the spectator.

Three men are in a boat; another man, carrying nets, descends a flight of steps towards the boat. In front of a small house on a high wall in the middle distance stand two men, the one dressed in blue and the other in bright red. Beyond rises a ruined building with towers, at the foot of which lie two boats. A seagull flies over the water. In a light yellowish-brown tone.

Signed on the edge of a boat with the monogram, and dated 1634; canvas, 30 inches by 39 inches.

In the possession of Douwes Brothers, Amsterdam, by whom it was bought in Brussels.

793. A LARGE CASTLE WITH MANY TOWERS.—The castle stands amid trees to the right on the high bank of a river, which flows past a church in the left distance. In front two, or perhaps three, fishermen haul in a net. There is a boat in full sail.

Signed in the centre at foot with the monogram, and dated 1649; oval panel, 22½ inches by 29 inches.

Sale.—J. G. Menzies, and others, London, February 25, 1905, No. 35.

In the collection of the late G. Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 46; not in the catalogue of the sale in Vienna, March 24, 1909.

In the possession of J. Goudstikker, Amsterdam.

794. A TOWN GATE BY A RIVER (Zutphen?).—The gateway is on the high bank to the right between two gabled houses. The house to the left is behind a wall descending to the river. The house to the right has a stepped gable and a stork's nest; at the door a woman is conversing with a man and a boy. Beneath a double eagle on the tower is a great archway. To the left of this is a projecting bay. To the right a narrow and steep flight of wooden steps reaches half-way up the tower. Above is a chapel in the midst of the battlements and the round corner turrets. The right bank of the river is seen again in the middle distance. A mill stands on a bastion by a tower, at the landing-stage of which lie sailing-boats. The river, the left bank of which is not shown, flows away on the left towards the horizon. In front is a floating cask. On the right a man is rowing a comrade in a boat. A woman washes clothes. [Cf. the similar picture, 865.]

Signed on the small boat with the monogram, and dated 1642; panel, 28 inches by 24 inches.

Exhibited at The Hague, 1919, No. 45.

In the collection of Maurice Kann, Paris; not in the catalogue of the sale in Paris, June 9, 1911.

In the possession of Steinmeyer Frères, Paris, 1912.

In the possession of J. Böhler, Munich.

In the collection of A. F. Philips, Eindhoven.

In the possession of J. Goudstikker, Amsterdam.

795. A RIVER SCENE WITH OLD RUINS.—The ruins are on the bank in the left foreground. Above half-ruined walls overgrown with foliage rises a hexagonal tower with a pointed roof. Behind it is a square tower with a span roof, the gable of which hides a dovecot.

At the foot of this tower a landing-place is built out into the water; here a man bends over a burden. Behind the walls, which bend inwards, stands a third tower. On the water to the right are sailing-boats both in the middle distance and beyond. By the bank in the left foreground lies a rowing-boat. Over against it is a plank above the water. Silvery grey sky. There are many yellow tones.

Signed in the left foreground on the rowing-boat, and dated 1642; panel, 13½ inches by 22 inches.

Exhibited at Rotterdam, 1899, No. 13; at Amsterdam, 1917, No. 53.

Sales.—C. Hoogendijk, Amsterdam, May 14, 1912, No. 26 (2000 florins).

H——, Amsterdam, July 6, 1915, No. 99 (5700 florins, with No. 98—Hd G. 507 above).

In the possession of E. J. van Wisselingh & Co., Amsterdam, 1917.

796. **A FORTIFIED TOWN.**—The town stands by a broad sheet of water. The bank forms the foreground. On the bank to the left sits an angler, with his back to the spectator, between his dog and a man stooping over a cask. In the centre three persons are resting. Alongside the bank go three men in a boat. The river forms an angle. On the right it flows diagonally across the picture, while on the left it flows straight away into the distance. On the left, right up to the horizon, only one narrow piece of land projects into the river. In the angle of the river, in the right middle distance, is the corner of the fortifications of the town. A doorway with a pointed arch opens in the wall to the right, beside a massive round tower, on top of which are a hut and two bushes. There are also, in order to the left, a piece of wall adorned with two Gothic turrets, a round bastion and a low round tower, beside which a sailing-boat is lying. Light clouds in the sky.

Oval panel, 19 inches by 26 inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 237 (255 marks, Goudstikker).

In the collection of J. J. Bachofen-Burckhardt, Basel, 1907 catalogue, No. 114.

797. **A FORTIFIED TOWER AND A WINDMILL.**—The tower and mill are on the right bank. The tower stands in the centre, encircled by cottages. The mill is on a mound on the extreme right; at the foot of the mound men take sacks from a rowing-boat and carry them up steps to the mill. In a boat to the left are fishermen with a basket-net. Farther away, fishing-boats lie at a landing-stage; their sails are being hoisted. The placid water extends to the horizon on the left. A good picture in a light brownish tone.

Signed with the monogram, and dated 1644; panel, 19½ inches by 24 inches.

Exhibited at Amsterdam, 1903, No. 22.

Sale.—G. Rotham, Paris, May 29, 1890, No. 40 (5100 francs).

In the collection of R. Paravicini-Vischer, Basel.

798. **A WINDMILL STANDING ON A BASTION.**—By a river. To the left is a church with four corner turrets.

Panel, 14 inches by 19 inches.

Said to have been in the Rothan collection, Paris, probably being confused with 677.

In the possession of C. Sedelmeyer, Paris.

In the collection of A. P. Vischer-Bolger, Basel.

799. A RIVER SCENE WITH A TOWN AND A MILL.—The town and mill are in the distance to the right. Boats and cattle.

Signed on the left at foot with the monogram; panel, 19½ inches by 29 inches.

In the Barrach collection, Berlin-Grunewald, since 1895.

800. A FORT.—A spacious view over gently rolling country, with a tower rising on the right and a church-steeple in the middle distance. A river, with a curving bank to the left, flows away, passing in the middle distance a group of houses with a beacon. On an eminence in the right foreground stands a watch-tower with two turrets at the corners of the battlements beneath a tall beacon. In front of the watch-tower, to the left, a cannon on a bastion is pointed at the river; four soldiers stand by the cannon. To the left of the bastion the flat bank forms two projections. At the piling of the nearer projection a ferry-boat with six passengers comes ashore. Beside the other tongue of land lie two sailing-boats. Light clouds in the sky. In a fine brown tone. [Cf. 811, 969, 983.]

Signed on the boat to the left with the monogram, and dated 1651; panel, 23 inches by 35½ inches.

Exhibited in Berlin, 1906, No. 37.

In the collection of Joseph Brandeis, Paris.

In the collection of O. Huldschinsky, Berlin, 1909 catalogue, No. 10.

801. A TOWN BY THE WATER.—The water flows away to the right. In front is a great tower with a small water-tower. Next come a church-steeple, a building with two low-pointed turrets, and some fortified towers. In front are fishing-boats. Farther away are sailing-boats. Brown in tone.

Signed on the boat in the right centre with the monogram, and dated 165– (the last figure is illegible); panel, 18 inches by 25 inches.

In the collection of the Marquis de la Caze, Bordeaux; acquired in 1829 by the town.

In the Bordeaux Museum, 1910 catalogue, No. 194.

802. A CASTLE BY THE WATER.—The wall on the right bank includes two round corner towers, a water-tower and a low octagonal tower with a pointed roof. It is overtopped by the castle buildings round a high square tower. By a landing-stage in the middle distance lie fishing-boats. Beyond is a vista of the horizon. In front is a boat with four men. Brown in tone.

Signed with the monogram, and dated; panel, 19½ inches by 27½ inches.

Sale.—(Probably) P. Lyonet, Amsterdam, April 11, 1791, No. 106 (10 florins, Spruyt).

In the collection of the Marquis de la Caze, Bordeaux; acquired in 1829 by the town.

In the Bordeaux Museum, 1910 catalogue, No. 195.

803. **A GREAT CHURCH ON THE LEFT BANK OF A STREAM.**—The stream flows round the left bank in a curve, seen in perspective. The right bank, before a house, on which lie two sailing-boats, runs parallel to the left bank beyond the middle distance. Houses amid trees are surmounted by the stately church, which is seen from the east end so that the top of the tower comes against the belfry. In the right foreground is a ferry-boat carrying passengers and three horses. Cumulus clouds in the sky. Fairly rich in colour.

18½ inches by 26 inches.

In the Boston Museum.

804. **A BASTION BY A RIVER.**—The river flows away at an angle to the right. On the high bank to the left two towers with pointed roofs flank a high building, beyond which, on the far side of a connecting bridge, are other houses. A drawbridge between two watch-towers leads to a bastion, near which a boat is being laden with barrels. In the immediate foreground is a man in a small boat. On the broad water to the right are two sailing-vessels. Light clouds in the sky.

Signed on a boat to the left with the monogram, and dated 1633 (?); panel, 15½ inches by 23½ inches.

Sale.—(Probably) J. Pekstok, Amsterdam, December 17, 1792, No. 37 (10 florins).

In the collection of August Fischer, Breslau; bequeathed to the town.

In the Breslau Museum, No. 140.

805. **A GROUP OF BUILDINGS BY A RIVER.**—The buildings, dominated by round towers, are on the right bank. A bridge leads to other buildings in the middle distance. Close to a little flight of steps lies a boat with two figures. In the left foreground runs a dyke; two men are standing on it, and a boat with figures approaches. The river broadens out to the left like a lake. Cloudy sky.

Signed on the boat to the left with the monogram, and dated 1642 (? the last two figures are doubtful); panel, 14 inches by 20 inches.

In the collection of August Fischer, Breslau; bequeathed to the town.

In the Breslau Museum, No. 142.

806. **A CASTLE WITH A GREAT ROUND TOWER BY A RIVER.**—The river fills the foreground. In the shaded bank, to the left, is a flight of steps. In the middle distance, behind a wall with a hexagonal turret on the right, rises the castle with its great round tower, the battlements of which include four projecting turrets. Beyond is another tower with a conical roof. To the left are two men in a boat; one of them is rowing. Cloudy sky.

Panel, tall in proportion to its breadth; a small picture.

Exhibited in the Brooklyn Museum, 1908, on loan from H. T. Chapman.

In the collection of the late H. T. Chapman, Brooklyn; not in the sale in New York, January 27, 1913.

807. **VIEW OF A TOWN (Arnheim ?).**—A fine sky. [Pendant to 1131.]

Signed in full, and dated 1634.

In the collection of the Earl of Elgin, Broomhall, Dunfermline.

808. **THE WALLS AND TOWERS OF A FORTRESS.**—The fortress stands to the right on the bank of a river. A good picture, transparent in colour. [Probably identical with 896.]

The signature is not free from doubt.

In the collection of E. Halot, Brussels.

809. **A Fire by Night in a Castle.**—In the left foreground are three gabled houses. Beyond is a building enveloped in bright flames; only a few beams of the fallen roof remain in place. Adjoining this to the right is a high building, with a tower and stepped gables, which the fire has not reached. In the right middle distance is a river; at the bank lies a rowing-boat to which people take their goods. The houses on the right bank are lighted up by the flames; in front of them stand lookers-on. The attribution of this picture to Van Goyen cannot be proved, as no authentic night-pieces by him are known. The style is very similar to his.

Panel, 19 inches by 26½ inches.

Sale.—M. Schubart, Munich, October 23, 1899, No. 28 (900 marks); No. 23 in Hofstede de Groot's catalogue of the collection.

In the collection of G. Ritter Hoschek von Mühlheim, Prague, 1907, No. 45; sold thence in 1908 to Budapest.

In the Budapest Museum, 1910 catalogue, No. 353*a*.

810. **An Old Castle by a Broad River.**—The river flows away from the foreground, curving in the middle distance round a projecting part of the right bank. In the left foreground, in shadow, stands a roofless round tower in front of a gabled house with a high span roof. In the bushes at the foot two men watch two swans. In the middle of the placid river is a ferry-boat carrying four passengers and two cows. The ferryman poles his boat to the right, where a rowing-boat with three men passes the projecting part of the right bank. Here stands a windmill. Farther away three sailing-vessels come up-stream. The painting is somewhat unusual; possibly to be attributed to Wouter Kuijff.

Panel, 15½ inches by 22 inches.

Sale.—(Possibly) Amsterdam, December 19, 1770, No. 87 (40 florins, Wubbels).

In the Esterhazy collection; bought in 1869 for Budapest.

In the Budapest Museum, 1906 catalogue, No. 553.

811. **A FORT.**—A broad river flows in a great curve round the projecting part of the right bank, in the middle distance. Beyond this it disappears against the edge of the left bank, on which stand a church and a mill. On the projecting tongue of land to the right there are, on the right, a little inn with figures in front and, on the left, a bastion with four men round a cannon pointed at the river. Between the inn and the bastion is a watch-tower with a beacon; a ladder leads up to the door. By the steep side of the bastion, in the centre, lie two sailing-boats and a

rowing-boat; another rowing-boat approaches. The broad water on the left is bounded by the distant strip of the left bank. In the middle distance are two sailing-vessels. In front is a rowing-boat carrying three men and a fish-basket; a fourth man hauls the boat towards the piling with his boat-hook. [Cf. 800, 969, 983.]

Signed on the boat to the left with the monogram, and dated 1652; panel, 14½ inches by 21½ inches.

Sales.—Boussod, Valadon & Co., New York, February 26, 1902, No. 207.
C. Turner, of London, Berlin, November 17, 1908, No. 29.
In the possession of P. Cassirer, Berlin, 1918.
In the collection of M. von Nemes, Budapest.

812. **A Fortified Town.**—The town stands on the far side of a river flowing at an angle across the picture. In the left foreground is a strip of the nearer bank, with a cow standing, another cow lying down, and a rowing-boat with three men which leaves the shore. In the middle distance the town descends in four levels from the high bank on the right to the flat shore on the left. On the right a cathedral with two unfinished towers dominates the gabled houses behind the town wall; to the right of the cathedral are two lesser churches, while to the left of it is the loftier tower of the town hall. The lower town to the left is overtopped by fortified towers. In the distance is gently rolling country, with steeper slopes to the left. Cloudy sky; evening.

Signed on the boat with an unusual monogram, and dated 1652; panel, broad in proportion to its height.

In the G. Rath Museum, Budapest, 1906 catalogue, No. 201.

813. **A Broad Sheet of Water.**—The water fills the foreground and left side. In the right foreground is a narrow strip of land, where a boat comes in, towing a fish-box, and a man with a long pole stands beside his dog. On the bank in the right middle distance is the outline of a town; to the right are a roof with five chimneys, a windmill and a church; to the left is a high church-tower with a cupola. Between these groups of buildings rises the sail of a vessel going to the left. In the foreground of the broad sheet of water on the left a crowded sailing-vessel with a boat in tow is going away, near a rowing-boat with six figures. Great clouds in the sky.

Signed with the monogram, and dated 1652; panel, 25 inches by 38½ inches.

In the collection of Max Kann, Paris, according to Sedelmeyer; but not in the sale in Paris, March 3, 1879.
In the possession of C. Sedelmeyer, Paris; *see* "Catalogue of 300 Pictures," 1898, No. 40.
In the collection of P. C. Hanford, Chicago; recently sold.

814. **A CASTLE.**—A river fills the whole foreground and then flows in a slight curve away to the left, passing before the right bank up to the middle distance, and thence before the left bank. In the left half of the picture two boats carrying three fishermen with fish-baskets are in front; in the middle distance is a narrow tongue of land, at the end of

which is a man in a boat; beyond is the edge of the farther bank. On the right bank the river washes the foot of a high wall, which goes away at an angle towards a round bastion in the centre of the picture. Behind the bastion is a landing-stage for sailing-vessels. The bastion and wall are overtopped, behind a small gabled house, by a lofty castle with two towers. In the right foreground, amid trees, is a low roof. Beneath this is an open door in the wall; here two fishermen are at work in two boats.

Signed on the rowing-boat in the left foreground with the monogram, and dated 1643; panel, 16 inches by 24 inches.

Sale.—De M——, and others, Amsterdam, February 23, 1904, No. 13 (1600 florins).

In the possession of F. Kleinberger, Paris.

In the collection of the late A. de Ridder, Cronberg, Frankfort-on-Main, 1910 catalogue, No. 17.

815. **A Fortress.**—The fortress, whose walls are overgrown, stands by a sheet of water. On the right is a projecting tongue of land, in front of which lie fishing-boats.

Canvas, 31½ inches by 38 inches.

In the collection of E. Escallier, Douai; bequeathed in 1857 to the town.

In the Douai Museum, 1869 catalogue, No. 165.

816. **A CHURCH AMID RUINS.**—The church stands by a river which flows on the right straight into the distance. The right bank is not shown. The left bank also runs straight away up to the middle distance. On its flat shore to the left is a woman washing clothes on a little stage. Above the shore rises a higher terrace: steps lead up to this through an archway. Five or six small houses, closely packed and half in ruins, surround and are overtopped by a small church, seen from the east end, with an octagonal turret beside it to the right. From the church-steeple the right-hand outline of the buildings falls away sharply towards the spectator over a gabled roof, a round arched gateway and a bastion to a landing-stage for sailing-boats in the middle distance.

Signed on the edge of the rowing-boat, and dated 1651; panel, 24½ inches by 21 inches.

In the possession of G. Neumans, Paris, 1911.

Sale.—Brussels, June 1, 1911, No. 46.

In the collection of Josef Cremer, Dortmund, 1915 catalogue, No. 1146.

817. **A DUTCH TOWN BY A RIVER.**—Beneath a blue sky, on the left, houses and a church-tower rise above trees.

Signed with the monogram, and dated 1650; panel, 14 inches by 13 inches.

In the National Gallery, Dublin, 1898 catalogue, No. 236; bought in 1875.

817*a*. **A FORT.**—A river, flowing from the front into the left distance, makes a wide curve round its right bank. There stands a cannon on a high bank, in front of an inn where birds are nesting; three men are at work round the cannon, which is pointed at the river, and round

a tall beacon. Farther away, in the centre, the ground falls in front of a lattice with an open gateway. A sailing-boat lies in a bay; at her stern is a rowing-boat with two men. The right bank ends in a strong bastion on a round tower encircled by a wall, through which a cannon is pointed at the stream. Of the left bank only a small corner in front and a narrow strip in the distance are visible. Between these points are three sailing-vessels. The clouds hang low but are illumined on the horizon to the left. A sketch in brown and grey.

Signed on the rowing-boat with the monogram, and dated 1651; paper on canvas, 9½ inches by 14½ inches.

In the possession of a Dublin dealer.

818. **A CASTLE AND FORTIFICATIONS.**—In a river scene, to the right.

Panel, 11 inches by 14 inches.

In the monastery of St. Winoxbergen.
In the Dunkirk Museum, 1891 catalogue, No. 125; acquired in 1838.

819. **A Tower.**—The tower stands by a sheet of water, in front of a house with a small garden. A sailing-ship is loading. Clear sky. Brownish in tone.

Panel, 11 inches by 16 inches.

Mentioned in *Kunstdenkmäler der Rheinprovinz*, ix. 1 (Düren), p. 123.
Sale.—(Probably) H. Haendke, and others, Cologne, October 5, 1896, No. 158.
In the collection of Cäsar Schüll, Düren.

820. **A CASTLE AND HALF-RUINED GATEWAY.**—On the bank of a placid stream. Sailing- and rowing-boats to the right and in the middle distance. Light clouds in a sunny sky.

Panel, 19 inches by 25 inches.

In the possession of J. L. Rutley, London; sold in 1884 to Sir H. Bacon.
In the collection of Sir Hickman Bacon, Gainsborough.

821. **A RIVER SCENE WITH A WINDMILL.**—The towers of a village in the distance. [Probably identical with 677.]

Signed with the monogram, and dated 1642; panel, 12 inches by 15½ inches.

Exhibited at Amsterdam, 1903, No. 29.
In the collection of Arthur Kay, Glasgow.

822. **A RIVER SCENE.**—The right bank is in the middle distance while the left bank is in the centre of the background. On the right bank, a wall, rising high up from the water's edge and partly covered with foliage, runs diagonally away towards a round bastion. This is over-topped by the cupolas of two towers. Behind the bastion to the left, sailing-boats lie at a landing-place. On the flat edge of the left bank is a windmill. In front of it, where piles rise above the water, two fishermen in a boat put out a net, while a third man is rowing. The air is misty; the cloudy sky is high.

Panel, 15 inches by 14 inches.

Exhibited at Amsterdam, 1903, No. 36.
In the collection of Arthur Kay, Glasgow.

823. A RUIN.—The river flows away diagonally from left to right in front of the bank, which gradually becomes flat. In the outline of the bank to the left rise four massive towers, one of them twice as lofty as the others. A sailing-boat moves in the right distance. Another boat with sails lowered lies in the middle distance. In the foreground are, to the left, a point of land with an angler seated beside his basket, and, to the right, a rowing-boat with three men, while at the right edge of the picture piles rise above the waters. A good picture in a sketchy style.

Signed with the monogram; panel, 6½ inches by 10 inches.

Exhibited at Amsterdam, 1903, No. 46,
Sale.—(Probably) F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 32.
In the collection of Arthur Kay, Glasgow.

824. A FORTRESS.—The fortress, with bastions and a beacon-tower, stands on an island in a river. To the left is a small church-tower. In front are two sailing-boats. On a point of land in the immediate right foreground men stand by fishing-boats. Heavy clouds.

Panel, 15 inches by 24½ inches.

Sale.—(Possibly) Jan Lambers, Amsterdam, May 6, 1788, No. 23 (30 florins, Fouquet).
In the collection of Earl Howe, Gopsall.

825. A WALLED TOWN BY A RIVER.

Mentioned by Waagen, Suppl., 439, No. 1.
In the collection of the Earl of Wemyss, Gosford House.

826. A WALLED TOWN BY A RIVER.

Mentioned by Waagen, Suppl., 439, No. 2.
In the collection of the Earl of Wemyss, Gosford House.

827. A FORT BY A RIVER.—A wall with great round towers, crowned with battlements. The higher tower, to the left, has a slender pointed roof. By the bank to the right is a boat with figures. To the left stand fishermen on a jetty projecting into the water. In front of the jetty is a rowing-boat; beyond it are sailing-vessels. Yellowish-brown in tone.

Signed on the right at foot, and dated indistinctly (1653 ?); panel, 11 inches by 14 inches.

In the collection of N. Hudtwalcker, Hamburg.
In the collection of J. Wesselhoeft, Hamburg; acquired in 1888 by the city.
In the Hamburg Kunsthalle, 1921 catalogue, No. 64.

828. A FORTRESS BY A RIVER.—To the left is a large Gothic church with transepts between two windmills. On a bastion is a cannon. On the water are sailing-boats; farther away some people in a boat are rowing across to the left.

Signed on the rowing-boat with the monogram, and dated 1646; oval panel, a wide picture.

In the collection of Ludwig Mandl, Wiesbaden.
In the collection of K. A. Mandl, Hamburg.

829. A LITTLE WALLED TOWN ON A HILL.—Beside a sheet of water, on which a ferry-boat is plying.

Panel, a large picture.

In the collection of the Earl of Carlisle, Castle Howard, No. 90.

830. An Old Tower.—The tower is on the left bank of a river. On its flat battlements a bush is growing near a projecting turret. Beyond the tower to the left two men walk away past gabled houses. At the foot of the tower in front lies a long boat with two fishermen and fish-baskets. In the right middle distance, on the placid water, a ferryman, who has four passengers, poles his boat forward. In the distance is a village church.

Panel, tall in proportion to its breadth.

In the possession of G. Neumans, Paris, about 1910.
In the collection of R. von Schnitzler, Cologne.

831. AN OLD CASTLE.—The castle stands to the left beside a river. On the right the river flows straight into the distance. The water extends between three fish-baskets sunk in the water and tied to posts in front, and the edge of the right bank in the distance. The left bank has a projection in the foreground and another in the middle distance. On the nearer tongue of land to the left is a tall round tower with an octagonal cupola behind a ruined wall overgrown with foliage, the door in which is closed. To the left is a house with stepped gables and an outbuilding under a pyramidal roof. On the flat shore before the castle wall lie three fishing-boats. The boat to the left carries one man, while the boats to the right carry three fishermen with fish-baskets. On the farther tongue of land in the middle distance stands another castle; at its landing-stage lie sailing boats.

Signed in full, and dated 1642; panel, 18½ inches by 26½ inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 54.

832. A WINDMILL ON A BASTION.—The bastion stands to the right beside a broad sheet of water. In the left foreground three fishermen in a boat haul in a net. In the middle distance fishing-boats lie at anchor. Brown in tone.

Signed to the left on the boat with the monogram, and dated 1641; panel, 14½ inches by 19½ inches.

Sale.—Hohenzollern, Berlin, May 13, 1890, No. 46 (Gottschald).

In the collection of J. O. Gottschald, Leipzig, 1901 catalogue, No. 8; bequeathed in 1903 to the city.

In the Leipzig Museum, 1914 catalogue, No. 787.

833. THE HIGH TOWER OF A BUILDING.—The tower stands to the right on the bank of a river, which flows past a windmill on a bastion towards the edge of a bank, on which are houses, in the distance. Numerous boats on the water. Sketchy.

Signed on the nearest fishing-boat with the monogram, and dated 1644; panel, 18 inches by 28 inches.

In the possession of C. Sedelmeyer, Paris; sold in 1892 to Thieme.

In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 27; acquired in 1916 by the town.

In the Leipzig Museum.

834. **A Fortress on a High River Bank.**—The fortress stands to the left amid low houses. To the right at foot flows the placid river. In front by the left bank is a ferry-boat carrying passengers and a horseman. Light clouds in the sky. To judge from the reproduction, this is authentic.

Signed with the monogram, and dated 1651; panel, 23½ inches by 32½ inches.

Exhibited at Lemberg, 1909, No. 23.

In the collection of Count Leon Pininski, Lemberg.

835. **A RIVER SCENE WITH A WINDMILL.**—The windmill stands high up on the bank to the right. To the left are the windings of the river. Several small figures.

Signed in the left foreground with the monogram, and dated 1642; panel, 11½ inches by 14 inches.

Sale.—O. Roupell, London, June 25, 1887, No. 20 (Colnaghi).

In the collection of G. Salting, London; bequeathed in 1910 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 2578.

836. **VIEW OF A TOWN ACROSS A BROAD SHEET OF WATER.**—The houses of the town are dominated by a tall church with transepts and a steepled belfry. In front of the town to the left are two windmills and a massive church-tower; to the right is a slender steeple; on the extreme right is a squat and solid watch-tower, while in the distance is a fourth church-tower. By a sandbank in the centre foreground is a rowing-boat with two figures; a third man carries a load over a foot-bridge to the boat. On the still water in the right middle distance a sailing-boat with a punt in tow goes to the right. To the left is a vista with sailing-boats. Great clouds in the sky. [Probably identical with 868*c*.]

Signed to the left on the edge of a boat, and dated 1649; panel, 15 inches by 22 inches.

In the possession of H. M. Clark, London.

In the collection of J. M. Beith, London.

836*a*. **A RIVER UNDER A HEAVY SKY.**—On the right bank in the middle distance is a fortress with cannon on the bastion. Beyond it rises a church-steeple. On the strip of bank in the left distance are a mill and a church. In front, to the left, is a sailing-vessel. On the bank to the right, where a boat with a fisherman is lying, stand two men. [Cf. 958.]

Panel, 11 inches by 16 inches.

In the possession of W. E. Duits, London, 1921.

836*b*. **A GREAT CASTLE.**—The castle stands on the far side of a river, where ships are plying. In front is a ferry-boat. On a strip of the nearer bank are cows.

In the collection of Lord Iveagh, London, No. 96.

837. **Ruins.**—The ruins stand on the right bank of a river. Two great towers are surrounded by low houses. On the shore in the right foreground men are at work. The river flows away diagonally towards the horizon on the left. In front are two boats; in the distance is a third. A lofty sky with heavy clouds. [Possibly by Salomon van Ruysdael.]

Panel, 14 inches by 12 inches.

Exhibited at the Guildhall Art Gallery, London, 1895, No. 95.
Then in the collection of E. A. Leatham, London.

838. **A TOWN WALL WITH A TALL BEACON TOWER.**—The wall, on the left bank of a river, runs from the left at an angle into the distance, until it takes up three-quarters of the breadth of the picture. The wall includes on the left a square tower with a lantern on top, and two bastions, on the farther of which stands a round tower with decayed battlements; the wall ends in a round bastion on which is built a windmill. Between the two towers a church-steeple rises above the trees behind the wall. By the windmill bastion the river bends; it flows from the left foreground towards the right distance up to that point, and then disappears in a curve to the left behind the bastion. The narrow top of the right bank serves as foreground for the water in the right half of the picture. Here are six cows, one of which is being milked; a boat with two men lies near. The right bank reappears in the distance and runs with the river towards the horizon on the left.

Signed on the boat in the centre foreground with the monogram, and dated 1647; panel, 25½ inches by 38½ inches.

[Possibly identical with the picture in the collection of Lucien Bonaparte, 1815, mentioned by W. Buchanan, ii. p. 293, No. 181.]
In the collection of the Earl of Beverley; sold in 1851 to T. Baring.
In the collection of Thomas Baring, London.
In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 132.

839. **A SOMEWHAT ROUGH STREAM.**—The stream flows diagonally across the picture into the right distance. At a landing-stage on the left bank, near a windmill, lies a sailing-vessel carrying four men and flying Dutch colours. Near her is a man in a rowing-boat. Another man stands on the shore. On the bank in the middle distance a church-steeple rises above a cottage. In the distance to the right are sailing-vessels and houses on the bank. [Probably identical with 1107.]

Signed on the lee-board of the sailing-vessel with the monogram, and dated on the bulwarks 1643; panel, 11 inches by 13 inches.

In the possession of Max Rothschild, London.

839*a*. **A TOWN WALL.**—The wall runs from the right foreground at an angle into the distance. Ruined arcades lead to a low and heavy tower. Beyond, arcades lead to the polygonal choir of a Gothic church. There a landing-stage projects into the water: ships are lying there and men are at work. In front are two rowing-boats; the one to the right carries two fishermen, while the one to the left carries a fisherman and a fish-basket.

Panel, 13½ inches by 20 inches.

In the possession of the Lucerne Company, Lucerne, 1921.

840. **LANDSCAPE WITH A RUINED CASTLE.**—The castle stands in the middle distance. A coach and four is driving away. To the right is a cottage. In the centre foreground peasants are resting.

Signed in the centre at foot with the monogram, and dated 1645; panel, 20 inches by 33 inches.

In the collection of J. B. Hofmann, Mainz; bequeathed in 1889 to the town.
In the Mainz Museum, 1905 catalogue, No. 144.

841. **A GROUP OF HOUSES.**—The houses stand on the right bank of a river which flows away to the left, towards a flat bank in the distance. Near the houses lies a sailing-boat.

Once signed in full, and dated 1636; panel, 18 inches by 25½ inches.

In the collection of Philipp von der Leyen und Hohengeroldsegg, Schloss Waal.
In the collection of J. B. Hofmann, Mainz; bequeathed in 1889 to the town.
In the Mainz Museum, 1905 catalogue, No. 145.

842. **A CASTLE.**—The castle stands on the left bank of a river, which flows away at an angle towards a strip of shore in the right distance. The nearer of the two castle-towers is round and has four turrets; the other is square and has a pointed roof. In front, to the left of the castle, are trees; here men are carrying bales and sacks. To the right sailing- and rowing-boats lie near the bank, while others move on the water. Light green in tone.

Signed in full, and dated 1639; canvas, 37 inches by 51½ inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 1886, No. 491, and *Les Trésors d'Art en Suède*, 1911, i. No. 145.

In the collection of B. von Platen.
In the collection of Count P. de la Gardie, Malmö.

843. **A Fortress.**—The fortress stands by a broad river flowing into the right distance. The square tower of the fortress has a pyramidal roof; the round tower has five turrets with pointed roofs on its balustrade. From the building at the right corner of the fortress projects a landing-stage. Here men are at work; several sailing-boats are moored, while one puts off. The perspective of the river extends from the piles and fish-baskets rising out of the water in front straight away to the horizon; in the middle distance two tongues of land project from the right bank.

Oval panel, 16½ inches by 22½ inches.

In the collection of H. Brocart, Moscow.

844. **A GREAT CASTLE (or Town?).**—It stands near a church on the steep bank on the far side of a river flowing at an angle across the picture. On the nearer bank, to the right, a herd of cows go to drink at the river; to the left is an angler, with his back to the spectator. A ferry-boat lands passengers and a horseman. A good picture, well preserved; brown in tone.

29 inches by 42 inches.

Exhibited at the Guildhall Art Gallery, London, 1894, No. 63.
In the collection of the Earl of Carlisle, Naworth.

845. A CASTLE BY THE WATER.—To the left is a rowing-boat.

Signed, and dated 1646.

Sale.—M. Schell, Vienna, February 6, 1905, No. 25.
In the collection of Gottfried von Preyer, Vienna; bought as a whole by W. A. Clark.
In the collection of W. A. Clark, New York.

846. A RUINED CASTLE BY A PLACID STREAM.—The river flows from the foreground into the left distance, bending to the right in the middle distance, where the left bank is hilly. Here it curves about a round flanking tower at the end of a wall which runs from a tall and half-ruined round tower, with blind arcades and an arched frieze, in the right foreground. A house with a cupola and a church farther away rise above this wall. Steps lead up to the tower entry. Beyond to the right is another ruin. In front the river divides into two arms on either side of a projection in the nearer bank. A long rowing-boat, carrying four men and some cargo, approaches from the left. Great clouds in the sky.

Signed with the monogram, and dated 1648; panel, 16 inches by 24 inches.

Exhibited at The Hague, 1920, No. 41.
In the possession of C. Brunner, Paris, 1914 catalogue, No. 23.
In the possession of J. Goudstikker, Amsterdam.
In the collection of P. Smit van Gelder, Nieuwersluis.

847. A FISHING PORT WITH A TOWER.—The tower stands on the bank in the right middle distance. On both sides of it many sailing-boats are anchored. To the right stand gabled houses. In the immediate foreground to left and right fishing-boats lie by the piles; the men are at work on the fish-baskets. In the left middle distance sailing-boats lie at anchor. To the right a fully-manned boat sails towards the tower. In the distance are many masts, a draw-bridge, and a building with a turret. In the sky the clouds stretch from the left at foot to the right at top. Described from the etching; the original is perhaps in reverse.

Signed to the right on the edge of a boat with the monogram, and dated 1655; panel, 16 inches by 22 inches.

Etched by W. Woernle.
Sale.—A. J. Bösch, Vienna, April 28, 1885, No. 15 (2555 florins, Loescher).
In the collection of W. Duschnitz, Vienna.
In the possession of J. Goudstikker, Amsterdam, 1918.
In the collection of P. Smit van Gelder, Nieuwersluis.

848. A TOWN.—Like Nymwegen.

In the Chiaramonte Bordenaro collection, Palermo.

849. A RUINED CASTLE AND A WINDMILL.—The

castle and mill stand beside a river which fills the whole foreground, but narrows to two-thirds as it reaches the middle distance, and to half the width when it reaches the distance, and is there lost with the left bank. The right bank is twice seen with figures. The nearer part is high, and the embankment steep. On the plateau on the extreme right stands a great tower, with a range of arcades on the ground; a man descends steps to the water, where lies a boat with two men. In the middle of the bank above the water stands a pair of huts with a water-gate. At the end of the bank, on a round bastion, stands a windmill. A man carries a sack from a boat up a flight of steps. The more distant part of the right bank is flat. Sailing-boats lie near a bridge outside a gateway with twin towers. Two boats are sailing away to the left in the middle distance and beyond. In front a fisherman rows a boat in which another man stands up, while a third puts out a net. Covered with thick yellow varnish. [Similar to 947.]

Signed on the boat to the left with the monogram, and dated 1644; canvas, 39 inches by 53½ inches.

Engraved by Beaujon, Laurent and Filhol.
In the collection of King Louis XVI.
In the Louvre, Paris, 1907 catalogue, No. 2377.

850. A FORTIFIED CASTLE.—With high walls at the water's edge. Light in tone.

Dated 1636.

In the Charley collection, Paris.

851. A TOWN.—On the left bank of a placid river the houses, towers, and mills stand out against the distance. In the centre foreground two fishermen put out a net, while a third man moors their boat to a pile in the water. Beyond, to the right, a sailing-boat with a punt in tow moves away to meet another boat. Great clouds in a blue sky. [Possibly identical with 1069*g*.]

Canvas, 16 inches by 13 inches.

Exhibited in Paris, 1911, No. 41; No. 43 in Dayot's work on the exhibition.
In the collection of the late W. Gordon Bennett, Paris; before that, according to Dayot, it was in the collection of Eugène Max, Paris.

852. A River Scene with a Fortified Town.

Signed with the monogram, and dated 16—.

In the collection of Madame Adolphe Schloss, Paris.

853. A TOWN.—The town, with a squat massive tower like that of Brielle, stands on the bank of a river. On the other bank five fishermen haul in nets.

A small picture.

In the collection of Count Sergei Stroganoff, formerly Petrograd, now Paris.

854. AN OLD TOWER.—The tower stands on the right bank of a river flowing into the left distance. There rustics are resting. A man with a basket on his arm goes down a flight of steps to two fully

laden boats. In the middle distance a church-steeple rises above a village amid trees. A woman on a raft is washing clothes.

Signed in full on the rowing-boat beneath the tower to the right, and dated 1645; panel, 15½ inches by 24 inches.

Acquired by the Empress Catherine II.
In the Hermitage, Petrograd, 1901 catalogue, No. 1128.

855. **ROWING- AND SAILING-BOATS.**—The boats are reflected in the still water of a stream flowing into the left distance. Two boats contain numerous figures. On the left fishermen in a boat throw out a net. On the flat bank to the right are trees, cottages, and a church-steeple. To the left, in the misty distance, rises another church-tower.

Signed on the largest boat "v. Goy" (doubtful), and dated 1645; panel, 15½ inches by 24 inches.

Acquired by the Empress Catherine II.
In the Hermitage, Petrograd, 1901 catalogue, No. 1130.

856. **AN OLD CASTLE.**—The castle, dominated by a great square tower in the middle, stands beside a river. A boat at the foot of the castle-wall carries one man; in another boat to the left is a man rowing. [Pendant to 857.]

Signed on the wall to the right with the monogram, and dated 1641; circular panel, 6 inches across.

Acquired by the Empress Catherine II.
In the Hermitage, Petrograd, 1901 catalogue, No. 1131.

857. **A CHURCH AMID HOUSES ON A HIGH RIVER BANK.**—At a landing-stage a sailing-boat is being laden. Another boat is sailing in the left distance. [Pendant to 856.]

Circular panel, 6 inches across.

Acquired by the Empress Catherine II.
In the Hermitage, Petrograd, 1901 catalogue, No. 1132.

858. **A RUIN.**—The ruin stands on the right bank of a river. At a landing-stage lies a boat with a rower and a fisherman, who takes up a fish-basket. Farther away are a gateway, a mill, and a church-tower. On the water are boats, with ducks in the left foreground. Brownish-yellow tone.

Signed in full on the rowing-boat to the right, and dated 1644.

Exhibited in Rotterdam, 1917; in Paris, 1921, No. 15.
In the collection of A. J. M. Goudriaan, Rotterdam.

859. **A TOWN BEYOND A RIVER.**—The town stands to the right. Beside it is a windmill. In a boat in the left foreground sit two men; a third man hauls in a net, while a fourth is stepping down.

Clouds in the blue sky.

Signed on the boat with the monogram, and dated 1647; oval panel, 15 inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1910, No. 96.
In the collection of H. Heywood Lonsdale, Shavington.

860. **A RIVER.**—The river flows across the picture at an angle. In front on the nearer bank are cows. Beyond, on the farther bank, stands a great castle. Small figures here and there.

Signed in the left foreground with the monogram, and dated 1646; panel, 14 inches by 24 inches.

Sale.—(Probably) J. D. Nijman, Amsterdam, August 16, 1797, No. 94 (38 florins).

In the collection of the Duke of Northumberland, Sion House, London.

861. **AN OLD TOWER.**—A river flows from the right foreground into the left distance. Beside the river in the right foreground is a tower with a dovecot. At the foot of the tower are a hut and a rowing-boat. In the middle distance a boat is sailing; other boats are moored by the bank.

Signed on the right at foot with the monogram, and dated 1645; panel, 20½ inches by 33½ inches.

Engraved by L. Lowenstam.

In the collection of King Adolphus Frederick, 1771 inventory.

In the collection of King Gustavus III.

In the National Museum, Stockholm, 1900 catalogue, No. 441.

862. **A Town.**—The town stands on the right bank of a river, which flows diagonally across the picture to the left distance. The river passes a windmill, a copse, a church with two tall towers, houses, and another windmill on its way towards the edge of the bank beyond. On the river are vessels. In front, a boat with a mast carries seven persons. Cloudy sky. [Granberg identifies the town as Dordrecht, but it cannot be, because the church has two towers.]

Signed with the monogram, and dated 1647; panel, 23 inches by 33 inches.

Mentioned by Parthey, i. p. 510, No. 57; by O. Granberg, *Les Collections Privées de la Suède*, 1886, No. 369, and *Les Trésors d'Art en Suède*, 1911, i. No. 154.

Exhibited at Stockholm, 1893, No. 29.

In the collection of Count von Brabeck, Hildesheim, 1792 catalogue, No. 81.

Sale.—Count von Brabeck and Count Andreas von Stolberg of Söder, Hanover, October 31, 1859.

In the collection of C. J. Fahlcrantz, Stockholm.

In the collection of M. G. Fredrikson, Stockholm.

863. **RUINS WITH A LITTLE TOWER.**—The ruins stand on a point of land, projecting on the right into a broad sheet of water. Near the tower is a figure. On the shore below are four men. To the left, near the fortress, fishing-boats with sails lie at a landing-stage. In the right centre foreground a fisherman with an oar carefully pushes his boat towards a pile; in the boat is a large basket. Sketchy.

Signed with the monogram, and dated 1652; panel, 15 inches by 27 inches.

Mentioned by O. Granberg, *Les Collections Privées de la Suède*, 1886, No. 8. and *Les Trésors d'Art en Suède*, 1911, i. No. 158.

In the collection of the King of Sweden, Stockholm.

864. **A RIVER WITH A LANDING-STAGE.**—The stage is near the fortified gateway of a bastion. Grey sky.

Signed in full to the right at foot, and dated 1641.

In the Warsaw Museum, 1901 catalogue, No. 98.

865. **A TOWN GATE BY A RIVER (Zutphen?).**—The town gate stands on the high bank to the right between two gabled houses. The house to the left has a little belfry, two stepped gables, and a dovecot at the far corner. The house to the right has a canopy over the door and joins a round tower at the back. The higher square tower of the gateway has at foot a large round archway, a projecting bay to the left, and, on the right, a steep and narrow wooden stair leading half-way up the tower; above is a chapel amid the battlements and the round corner turrets. The quay before the front of the buildings extends from a house above a water-gate on the right—to the left of which a woman is washing clothes at the foot of some steps—to a landing-stage on the left, where a man is seated while another stands. Below, a fisherman is rowing a boat, while his comrade puts out a net. In the left background, where the river narrows, the right bank is seen more than once. Its outline includes a low and strong tower and the masts of sailing-boats by a bridge. [Cf. 794.]

Signed on the small boat with the monogram, and dated 1648; panel, 21 inches by 24 inches.

In the collection of F. Kuranda, Vienna, 1908 catalogue, No. 70.

866. **A CHURCH.**—The church, now identified as that of Tiel, stands by a placid stream. The right bank, in the middle distance, stretches away diagonally beyond the centre of the picture. It is enclosed by a fairly high wall which five buttresses divide into as many sections; the second is broken by a turret, the fourth by a water-gate. On the right, in front of the wall, are bushes. Behind it are great trees shading a roof on the right. The trees are overtopped by the lofty choir and belfry of the Gothic church in the centre, and by its high tower with a low cupola on the left. The river fills the whole foreground, and flows away in a zig-zag course to the left distance. In the left foreground are boats with fishermen examining nets. In the middle distance is a projection of the left bank, where stands a watch-house with a beacon and where cattle are grazing. On the horizon is the edge of the river bank. A chalk drawing, a study for the picture—No. 8 in Van Goyen's sketch-book in the British Museum—bears the inscription "D'kerck te tiel." (*See Burlington Magazine*, 1917–18, p. 234.)

Panel, about 12½ inches by 20 inches.

In the collection of Stanislas Augustus, the last King of Poland, Warsaw.
In the collection of Count Lanckoronski, Vienna, since 1820.

867. **A ROUND TOWER.**—The tower stands on the right bank of a river flowing away at an angle into the left distance. Adjoining the tower are houses, one of which has a projecting turret. On the river in the right foreground is a boat with two fishermen; towards the middle is another boat with three fishermen. Light clouds in the sky.

Signed in full on the boat to the right, and dated illegibly; panel, 14½ inches by 24½ inches.

Etched by W. Unger.

In the collection of Max Strauss, Vienna, since about 1875.

868. **A Town Gate.**—By a river flowing into the distance. In the right foreground are figures. Boats on the river. In the distance a hilly landscape.

Canvas, 47 inches by 63½ inches.

Sale.—F. Regters, Amsterdam, April 18, 1768, No. 21.

868*a*. **A Ruined Castle.**—By a placid river. Of the master's best period.

Panel, 25½ inches by 40 inches.

Sale.—Amsterdam, June 5, 1769, No. 18 (70 florins, Uiterling).

868*b*. **A Windmill.**—The mill stands on a bastion by a river. In front of it lie small boats and a ship. Farther away are sailing-vessels. Said to be a view on the Lek.

Canvas, 18½ inches by 24½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 63 (44 florins, Wubbels).

868*c*. **A Town.**—On the right bank of a placid river flowing diagonally away into the left distance. In front lies a fishing-boat. Beyond are ships under sail. [Probably identical with 836. Pendant to 631.]

Canvas, 15 inches by 24½ inches.

Sale.—Soeterwoude, Leyden, August 14, 1776, No. 21.

868*d*. **A Sea-Piece with a Fortress.**—The fortress and other buildings are on one side. On the water are ships and rowing-boats with figures.

Panel, 17 inches by 13½ inches.

Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 74 (55 florins, Charlier).

868*e*. **A Town.**—The town stands by a river. A coach is being ferried across.

Sale.—Corn. Elout, Haarlem, April 4, 1780, No. 4 (36 florins).

868*f* and *g*. **Two River Scenes.**—With castles and other buildings, boats and fishermen. Grisaille.

Panel, 11½ inches by 14½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 88 (7 florins 10, Delfos).

868*h*. **A Town Wall.**—By a sheet of water, where there is a fishing-boat.

Canvas, 29½ inches by 52½ inches.

Sale.—Amsterdam, May 29, 1782, No. 2 (11 florins, Fouquet).

868*i*. **A Fortified Town on the Bank of a River.**—On the water are vessels. Fishermen in small boats haul in their nets.

Circular panel, 29½ inches across.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 92 (15 florins 10, Coclers).

868*j*. **Houses and Towers.**—Houses and towers stretch as far as the middle of the picture along the right bank of a river, on which are ships and boats with figures.

Panel, 19 inches by 30½ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 22 (84 florins, Siprutin).

869. **Outside a Town.**—Outside a town by a river lie ships. In front, near piles, are fishing-boats. An attractive distance. The colour is true to nature; carefully painted.

Panel, 16½ inches by 22½ inches.

Sale.—P. Yver, and others, Amsterdam, March 31, 1788, No. 13 (80 florins, Fouquet).

870. **A Town.**—The town stands by a river in the right middle distance. Ships move on the somewhat ruffled water. In front, to the right, rise lofty piles. Cloudy sky; a storm coming on.

Panel, 20½ inches by 28 inches.

Sale.—Amsterdam, July 13, 1790, No. 31 (49 florins, Van der Schley).

870*a*. **A Town.**—The town is in the middle distance, on the right bank of a placid stream. Beyond is a village. Boats. [Possibly identical with 990.]

Panel, 17½ inches by 26½ inches.

Sale.—Amsterdam, November 14, 1791, No. 52.

870*b*. **A Lofty Ruin.**—The ruin stands in the foreground by a sheet of water where fishing-boats lie. Farther away is a castle. In the distance is a village. Very fine in colour.

Canvas, 34 inches by 38 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 90 (53 florins).

871. **Fortified Walls by the Bank of a River.**—The walls are those of an old town. A waggon and passengers are being ferried across the river. By the bank are figures and cattle. On the river are sailing-boats. Bright and free in treatment. [Cf. 176.]

Canvas, 26½ inches by 45 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 96 (40 florins).

872. **A Ruin by a River.**—On the river are a crowded vessel and laden boats. A man descends a flight of steps. Very attractive in style.

Canvas, 32½ inches by 25½ inches.

Sales.—T. Hellinx, Leyden, April 6, 1778, No. 97 (21 florins, Wubbels).
Fiseau (?), Amsterdam, August 30, 1797, No. 89 (15 florins, Van Dijk).

873. **A River before the Walls of a Town.**—In front a ferry-boat, near the bank, carries a waggon and passengers. On the water also are fishing-boats and sailing-boats. In front sit fishermen. Bright and free in treatment.

Panel, 27½ inches by 39 inches.

Sales.—S. van der Stel, Amsterdam, September 25, 1781, No. 41 (50 florins, Oets).
S. Stinstra, Amsterdam, March 26, 1783, No. 207 (1 florin 15, Strubink).
J. Pekstok, Amsterdam, December 17, 1792, No. 36 (48 florins).
J. D. Nijman, Amsterdam, August 16, 1797, No. 97 (42 florins).
Amsterdam, June 26, 1799, No. 27 (65 florins, Perkois).

874. **A River Scene with an Old Castle.**—The castle is in front. In the middle distance is a town. On the placid water a ferry-boat carries figures and cattle. There are other vessels.
Panel, 16½ inches by 26½ inches.

Sale.—Amsterdam, September 10, 1800, No. 52 (25 florins, T. Spaan).

874*a*. **A Town.**—By a placid sheet of water. In front are cattle, standing or lying down. An attractive vista.
Panel, 17 inches by 24 inches.

Sales.—P. Oets, and others, Amsterdam, January 31, 1791, No. 23 (29 florins, Ten Kate)—this may not be the same picture as the following.
Amsterdam, June 16, 1802, No. 59 (33 florins, Yver).

874*b*. **An Old Fortified Town by a River.**—Many boats.
12 inches by 14½ inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 33 (13 florins, bought in).

875. **A River Scene with an Old Ruined Castle.**—With numerous figures. Farther away are tall trees and an attractive vista. On the water is a boat with two men. Tender and sunny; an especially good picture by the master.
Canvas, 53 inches by 40 inches.

Sale.—J. C. Pruyssenaar, Amsterdam, February 27, 1804, No. 38 (20 florins).

875*a*. **A River Flowing Past a Town.**—With a fishing-boat.
10 inches by 14 inches.

Sale.—Amsterdam, July 10, 1805, No. 64 (6 florins 10, Boelhouwer).

875*b*. **A River Scene with a Crowded Ferry-Boat.**—With other vessels. A town in the distance. [Possibly identical with 959.]
Panel, 21½ inches by 35 inches.

Sale.—Amsterdam, July 13, 1812, No. 44 (6 florins).

875*c*. **The Walls and Watch-Towers of a Town by a River.**—Farther away are scattered houses and trees. On the placid water are fishing-boats and other craft.
Panel, 21½ inches by 28½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 52.

875*d*. **A Town Wall and Houses on the Bank of a River.**—On the placid water are sailing-boats. A ferry-boat carries passengers and a waggon.

Panel, 17½ inches by 28½ inches.

Sale.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 21 (10 florins 5, Van Yperen).

875*e*. **A Castle on a River Bank.**—On the water are boats and a small rowing-boat. Free in style.

Panel, 17½ inches by 24½ inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 178.

875*f*. **A Ruined Castle by a River.**—The river fills the foreground. A ferry-boat carrying passengers and cattle puts off from the bank.

Panel, 19 inches by 26 inches.

Sales.—J. F. Wolschot, Antwerp, September 1, 1817, No. 365.
H. J. Stiers d'Aertselaer, Antwerp, July 29, 1822, No. 69.

875*g*. **A Town Gate by a River.**—Numerous boats are sailing or lie at anchor. Bright in colour. [Pendant to 1140*c*.]

Oval panel.

Sale.—G. M. Peetersen, Middelburg, April 29, 1823, No. 4.

875*h*. **A River Scene with a Town.**—[Pendant to 1140*d*.]

Oval panel, 6 inches by 6 inches (?).

Sale.—Amsterdam, October 30, 1823, No. 91 (2 florins, with pendant, Gruyter).

875*i*. **View of a Town by the Water.**—In the centre is a ferry-boat with a waggon.

Mentioned by Frimmel, *Lexicon der Wiener Gemäldesammlungen*, i. 88.
Sale.—Baranowsk, Vienna, February 4, 1828, No. 33.

876. **A Great Building on a River Bank.**—Two of its storeys serve as a dovecot. Near it are the ruins of cottages in the shade of two groups of trees. On the water are a sailing-vessel, a fishing-boat, and a ferry-boat. An especially fine work, in the manner of Ruysdael.

Canvas, 13½ inches by 17½ inches.

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 25.

876*aa*. **A Town.**—A town amid trees stands by a lake. Fishermen haul in nets. [Pendant to 637*db*.]

Panel, 8½ inches by 14½ inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 118.

876*a*. **A River Scene with Old Walls.**—A laden ferry-boat and other craft. The sky is silvery in tone.

Panel.

Sale.—Amsterdam, September 11, 1839, No. 38 (5 florins 75).

877. **A River Scene, with the Walls of a Town.**—Castles and other buildings, with a bastion on which is a windmill. In front are fishermen with their boats. [Possibly identical with 165.]

Panel, 28 inches by 38 inches.

Sale.—J. Kleinenbergh, Leyden, July 19, 1841, No. 43 (121 florins, Van Gaalen).

877*a*. **Old Buildings by a River Bank.**—In sunlight. Fishing-boats on the water.

Panel, 28½ inches by 59½ inches.

Sale.—M. van Noort, Leyden, April 29, 1845, No. 7.

877*b*. **A River Scene with a Town.**—The town is on the right bank. In front a ferry-boat with passengers is crossing. Beyond are other craft. [Probably identical with 881.]

Panel, 12½ inches by 17½ inches.

Sale.—Amsterdam, May 6, 1845, No. 47 (181 florins, Lamme).

878. **An Old Town, with a Wall and Massive Tower on a River Bank.**—Ships lie at anchor. Boats carry passengers and wares. Beyond lies a large city.

Panel, 41½ inches by 43½ inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 347.

879. **A Little Town by a River.**

Signed with the monogram, and dated 1640; panel, 13 inches by 17½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 354.

879*a*. **A River Scene with a Windmill.**—On the water are boats with figures.

Canvas, 18 inches by 26 inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 20.

879*b*. **A Canal.**—A boat sailing. In front men go up into an old tower. A characteristic work.

Panel, 18 inches by 28½ inches.

Sale.—Schumlansky, Leipzig, May 10, 1861, No. 34.

879*c*. **A River Scene with a Little Town.**—[Pendant to 642*g*.]

Panel, 3½ inches by 7 inches.

Mentioned by Parthey, i. p. 508, in 1863.
In the Prehn collection, Frankfort-on-Main.

879*d*. **A Walled Town by a River.**—Three fishermen in a boat haul in a net.

Panel.

Mentioned by Parthey, i. p. 508, in 1863.
In the Rinecker collection, Würzburg.

880. **A Town by a River.**—On the river bank in front stand houses between little towers in the sunlight. On rising ground away to the left is a fortified town, dominated by its church. In front are figures. The sky is reflected in the still water. [The town cannot be Haarlem, as the

sale catalogue suggests, but may be, rather, Kleve or Nymwegen; if Nymwegen, the picture is perhaps identical with 192.]

Canvas, 40 inches by 58½ inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 173 (590 francs).

881. **A Great Ferry-Boat.**—In the boat many persons on foot, on horseback, and in a waggon, cross a river to a town on the bank. The river, enlivened by various boats, flows away past two other towns, whose towers stand out against the horizon. [Probably identical with 877*b*.]

Signed on the ferry with the monogram, and dated 1647; panel, 16 inches by 12 inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 28 (1100 francs).

882. **A Town.**—The town is built like an amphitheatre on the left bank of a river, dominated by its church-tower. The river flows away into the distance, enlivened by various craft.

Panel, 18 inches by 21½ inches.

Sale.—F. Delessert, Paris, March 15, 1869, No. 27 (490 francs).

883. **A Fortified Town surrounded by Still Waters.**—In front are figures. A striking picture in excellent preservation. [Probably identical with 935.]

Signed to the left with the monogram; panel, 20 inches by 34½ inches.

Sale.—J. Dintl, and others, Vienna, November 23, 1869, No. 71.

883*a*. **Fortifications by a River.**—Many figures and ships. An excellent picture in good preservation.

Signed, and dated 1653; panel, 12 inches by 22½ inches.

The Gsell sale catalogue and Frimmel in his *Lexicon* (i. p. 369) identify this with 1070, but the dimensions differ widely.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 33 (Brandeis).

883*b*. **A Town on the Schelde.**—An excellent picture in a fine silvery tone.

Signed in full, and dated 1640; panel, 15½ inches by 24 inches.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 35.

884. **A River Scene with a Church.**—Good and clear. [Possibly identical with 889.]

Signed in full, and dated 1642; panel, 16½ inches by 25 inches.

Sale.—C. Sedelmeyer, Vienna, December 20, 1872, No. 108.

885. Cancelled.

886. **A River.**—On the left bank, at the entry to the town, stand a tower and adjacent houses. Near these are figures on a landing-stage. Many ships move on the river; on the farther bank stands a village. In the foreground, to the left, is a boat with three fishermen, while to the right is a boat with three anglers.

Panel, 35½ inches by 46 inches.

Sale.—J. H. Beissel, Brussels, April 6, 1875, No. 58 (1650 florins).

887. **A CASTLE.**—With part of a Dutch town on a canal. [Possibly identical with 934.]

Signed; panel, 18½ inches by 28 inches.

Engraved by Chenu as "Le vieux château de Harlem."

Sale.—Vienna, November 9, 1875, No. 122.

888. **A River Bank.**—The bank runs from the right foreground at an angle into the distance. In the centre it projects like a tongue of land, on which a village clusters round a church with a steeple. In the right foreground two boats are moored at the foot of an old building. Opposite these a strip of land with fish-baskets marks the foreground, beyond which the perspective of the river stretches to the horizon. Numerous sailing-vessels. An excellent picture, delicate in colour.

Signed on the right, and dated 1643; panel, 12 inches by 16 inches.

Sales.—P. Tesse, Paris, March 11, 1876, No. 7.
(Probably) P. Müller, Paris, May 25, 1910, No. 26 (3800 francs).

889. **A Village.**—The village extends along the bank of a river into the distance. Near a ruin on the left fishermen in their boats are busy with their nets. A boat ferries cattle over. Fishing-boats lie hidden by the bank. A rowing-boat carries three men. The sky is overcast with light clouds. Freely handled; almost in monochrome. [Possibly identical with 884.]

Signed to the right on a ship, and dated 1642; panel, 16 inches by 24½ inches.

Sale.—P. Tesse, Paris, March 11, 1876, No. 8.

890. **A River in front of a Town Wall.**—At the end of the wall, which is defended by two towers, a landing-stage projects into the river, with sailing-boats lying at anchor. In the right foreground, near a little gateway, men are conversing. A woman kneels by the water to wash clothes.

Signed on a boat in front with the monogram; panel, 10½ inches by 14 inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 55 (750 marks).

891. **A River.**—The river flows away. On the right bank in the middle distance stands a castle amid tall trees. A ferry-boat, carrying horses and a waggon, leaves the bank at that point. Near the bank in the left foreground fishermen in a boat have put out a net. In the distance are boats.

Signed in full, and dated 1635; panel, 16½ inches by 27½ inches.

In the Bollermann collection.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 57 (850 marks).

892. **A Canal.**—Numerous boats sail on a broad canal, which flows from the foreground into the left distance. Two fishing-boats lie near the right bank, along which houses, seen in perspective, extend to the centre of the picture.

Signed on the right at foot with the monogram, and dated 1637; panel, 16½ inches by 24 inches.

Sale.—M. Neven, Cologne, March 17, 1879, No. 80.

893. **A Lofty Stone Building.**—It stands in the middle distance on a dyke strengthened with piles, on the left bank of a river flowing into the distance. In the right foreground are two fishing-boats and three small boats. Heavy clouds driven by the wind. An effective picture.

Signed with the monogram, and dated 1651; panel, 13 inches by 22 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 293 (4250 francs).

894. **A Town.**—A town, encircled by a wall with flanking turrets, extends over a hill, at the foot of which flows a river. In the foreground a barge crowded with peasants is towed by horses. Near it a man sits on the bank, close to a basket. A good picture, warm and transparent. [Possibly identical with 982.]

Signed with the monogram, and dated 1649; panel, 24 inches by 30 inches.

Engraved by Fischer.

Exhibited in Vienna, 1873, No. 140.

Sales.—J. Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 20 (2360 francs).

Duca de Bojano, Paris, January 19, 1882 (1950 francs); *see* P. Eudel, *L'Hôtel Drouet en 1882*, p. 30.

895. **A Small Gothic Castle.**—The castle stands in the left foreground on the bank of a broad and placid river, flowing away at an angle into the right distance. The castle has a corner turret and a squat central tower. In the garden beyond are seen the houses of the village. A bastion projects into the river; a fisherman with his boat-hook hauls his boat in. Sailing-vessels and fishing-boats are moored to a row of piles. In mid-stream is a boat with a passenger. The right bank is lost in the distance.

Panel, 24½ inches by 38 inches.

Exhibited in Brussels, 1882, No. 82.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 99 (1250 francs).

896. **A Town Wall.**—The wall, beneath groups of trees, stretches along the right bank of a river flowing into the left distance. Boats are plying to and fro. In the distance lie ships at anchor. In the right foreground a woman is washing clothes. [Probably identical with 808.]

Panel, 14½ inches by 18 inches.

Sales.—Servad, Amsterdam, June 25, 1778, No. 37 (20 florins 10, Coclers).

E. Ruelens, Brussels, April 17, 1883, No. 100 (560 francs).

897. **Houses.**—Houses of varied styles and turrets stand along the bank of a river, on which are boats and, farther away, two sailing-vessels.

Panel, 16 inches by 23 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 101 (280 francs).

898. **A River.**—On the bank of the river, which flows away, stands a castle. To the left are buildings. In front are figures and cattle. A ferry-boat carries a coach-and-four. [Possibly identical with 966.]

Panel, 18 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 73.
In the collection of the late Sir William Agnew, London.

899. **A Village with a Church by a River.**—The placid river flows from the left foreground into the right distance. Of the right bank is seen only a corner in front where two fishermen have brought in their boat. The opposite bank forms a point of land with tall trees, and it appears again with trees in the right background. On the left bank in front is a road, shaded by trees, between small houses and a great church without a tower. A ferry-boat, carrying passengers and cattle, has reached the point of land; two sailing-boats are under way. [Possibly identical with 621.]

Signed on the fishing-boat in the right foreground with the monogram, and dated 1652; panel, 18 inches by 26½ inches.

Sale.—Von Brenken, and others, Cologne, April 1, 1886, No. 42 (2620 marks, Haitzke).

900. **A River Scene with Windmills.**—Pastures. In the middle distance is the broad river with a fisherman in his boat. On the hilly bank to the left are two anglers.

16 inches by 25½ inches.

Sale.—H. Moll, Cologne, November 11, 1886, No. 60 (460 marks, Borchart).

901. **A Gateway by a River.**—The gateway stands to the right in a wall and has a round tower. A landing-stage projects from it. On the river are fishing-boats and sailing-vessels.

19 inches by 23 inches.

Sale.—H. Moll, Cologne, November 11, 1886, No. 61 (360 marks).

902. **A Canal.**—On the right bank are houses. In the left foreground are two fishermen. In the distance are boats.

Panel, 16 inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 51.
In the collection of W. H. Wayne, London.

903. **A Town by a River.**—In the left foreground is a crowded boat.

Signed with the monogram, and dated 1654; panel, 16 inches by 23½ inches.

Exhibited at Mainz, 1887, No. 79.
In the collection of J. Fischer, Mainz, 1887; but not there in 1891.

904. **FORTIFICATIONS OF A TOWN BY A RIVER.**—Walls and towers in front of houses. On the river a yacht, flying the colours of the States of the Netherlands, lies at anchor and fires a gun. Men are being rowed from her to the town; a trumpeter is blowing. In front fishermen haul in their nets.

Panel, 30 inches by 40 inches.

Sales.—A. Vermande, and others, Haarlem, May 6, 1811, No. 7 (3 florins, H. H. van Ree).
S. Bos, Amsterdam, February 21, 1888, No. 57 (2000 florins).

905. **An Old Tower.**—The tower, now a dovecot, flanked by supporting beams and wooden sheds, stands by a bridge at the entrance to a town. The bridge spans a canal leading away; under the arch is seen another bridge, dominated by a great church and a statue on a column. Boats are moored by both banks, which are alive with figures. Above, clouds cover the sky, which is clear on the horizon.

Signed in full, and dated 1647; panel, 19 inches by 26 inches.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 31 (2000 francs).

906. **A COTTAGE.**—The cottage, shaded by a tree, stands on high ground on the left bank of a river. Opposite to it is a little town with a church and a tower. In front are fishermen at work. Almost in grisaille. [Possibly identical with 642*e*.]

Signed on the right at foot; pendant, 9½ inches by 13½ inches.

In the Rupprecht exhibition, Munich, 1889, No. 631.

907. **A CHURCH.**—The church stands on the bank of a river, amid wooden huts. Its square tower with a steeple is overgrown with creepers. The dark outline of the church stands out against the evening sky. A ray of the setting sun falls on three figures on the steeply sloping ground to the left. On the rough water in front are two fishing-boats; farther away are several sailing-vessels. An effective picture.

Panel, 19½ inches by 17 inches.

Sales.—G. Rothan, Paris, May 29, 1890, No. 41 (3900 francs).
(Probably) De K——, and others, Amsterdam, April 25, 1911, No. 123—the dimensions are reversed in the catalogue.

908. **A River Scene with Windmills.**—Each bank is covered with bushes. The water fills the whole foreground. On it are various craft and a small fishing-boat.

Signed on a plank in front with the monogram; panel, 17 inches by 21½ inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 61.

909. **A Canal.**—The canal flows from the left foreground at an angle into the distance. Sailing-boats and small boats are moving about or are moored by the left bank. There, in front, stands a tall ruined tower. Past the houses in the middle distance goes a cart. In a luminous golden tone.

Signed on a small boat to the right with the monogram, and dated 1644; panel, 22½ inches by 17½ inches.

Sale.—Freiherr von der Ropp, Cologne, November 11, 1890, No. 25 (390 marks).

910. **A RUIN.**—The ruin stands to the left beside a small pool; a house is built inside it. To the right is a view over flat country. In front is a group of figures. Golden brown in tone.

Signed in full, and dated 1641; panel, 19 inches by 28½ inches.
Exhibited in Berlin, 1890, No. 73.
In the collection of Carl Bernstein, Berlin, 1890.

911. **A River.**—The river flows on the left past a town (Dordrecht?). On it are sailing- and rowing-boats. In front a crowded boat comes to land.

Panel, 14½ inches by 19 inches.

Sale.—W. W. B. Jansen and Altmann, Amsterdam, March 3, 1891, No. 47.

912. **RUINS BY A RIVER.**—Boats and figures.
Signed and dated; panel, 6½ inches by 4 inches.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 30 (£73 : 10s., Agnew).

913. **LANDSCAPE WITH A FORT BY A RIVER.**—Boats and figures.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 31 (£21).

914. **A River Scene with a Distant Town.**—Fishermen haul in nets. Cows are watering. [Possibly identical with 927.]

Signed—illegibly—on the left at foot, and dated 1647; panel, 14½ inches by 18½ inches.

Sale.—Höpken-Melenberg, and others, Berlin, May 6, 1892, No. 129.

915. **A ROUND WATCH-TOWER.**—The tower stands in front on the left bank of a river flowing at an angle into the right distance. Leaning against the tower in front is a tall and narrow-gabled house; hanging over the balcony is a signal. Steps near by lead down to a landing-place, where a rowing-boat has come in. There is another landing-place protected by piles in front of a ruined wall in the middle distance; here lie some sailing-boats. In the distance is a strip of shore, against which are seen some sailing-vessels.

Panel, broad in proportion to its height.

Sale.—Bonn, October 31, 1892.

916. **A Ruined Castle.**—The castle stands on the left bank of a river flowing into the right distance. The encircling wall is broken down, and boats are moored there. Beyond, there are piles in the water; a man drags a basket into his boat, which lies at the steps. On the right a cask marks the foreground of the water, over which a sea-gull is flying; the water extends to a distant strip of land with a sea-mark, in front of which are sailing-vessels. Grey in tone.

Signed on a boat to the left with the monogram, and dated 1647; panel, 12½ inches by 21½ inches.

Sale.—Paris, February 1, 1893, No. 4.

917. **A Castle.**—A castle on a river bank. Below, fishermen in a boat haul in a net. The river widens towards the distance, where there are many boats. [Possibly identical with 992*a*.]

Panel, 15 inches by 22 inches.

Sale.—F. H. Wente of Amsterdam, Paris, February 22, 1893, No. 16.

918. **A River Scene with Villages.**—On the flat banks are a windmill, trees, and bushes. The water fills the whole foreground and flows away into the right distance. On it are various craft. In the left foreground is a farm-house shaded by clumps of trees; in front of it are fishermen with their boats. On a point of land to the right cattle graze. Clear sky with light clouds.

Signed on the left at foot with the monogram; panel, 12 inches by 19 inches.

Sale.—Goecke, and others, Cologne, June 5, 1893, No. 144.

919. **A Small Castle.**—On the bank of a broad river. In front reapers are resting.

Dated, on the right at foot, 1647.

Exhibited in Utrecht, 1894, No. 301.
Then in the possession of Croiset, The Hague.

920. **A Town.**—The town is on the bank of a river enlivened with sailing-vessels. Among the houses stands a round tower. Above the roofs rises a church-tower with projecting bays.

Signed with the monogram; canvas, 14 inches by 18 inches.

Sale.—Wyl von Wymetal, and others, Cologne, June 14, 1895, No. 98.

921. **A FORT BY A RIVER.**—The river fills the whole foreground, bending away to the left, and there reaching a narrow strip of bank on the horizon, where stand a church and a mill. In front of trees, to the right, a triple fort rises from the water. Covered wooden bridges connect the parts. The right-hand part is a wall; the central portion, which is highest, is a steeply-rising house; and the left-hand part is a round bastion. Beside it a gateway opens on to a mole, where four sailing-boats are lying. A ladder is placed against the wall to the right; a man, coming from a boat with two men in her, ascends the ladder. A great dark cloud in the sky. Genuine, despite the forged signature.

There is a forged signature on a post rising out of the water in the left foreground, with the date 1631; panel, 15½ inches by 20½ inches.

Sale.—Schönlank, Cologne, April 28, 1896, No. 64 (800 marks, Dr. Kraus).

922. **An Old Town Fortification on a River Bank.**—The river fills the whole foreground and flows away to the right. The right bank is not shown. A great ruined wall runs alongside it, on the left, to the middle distance. From the centre of the wall projects a round bastion, on which stands a windmill. The wall ends in a high tower, with a cupola and pointed corner-turrets, from which projects a landing-stage for sailing-boats. On the ruins to the left stand four figures. On a bridge below is a dog. Near it lie two boats. On the right a boat, in which three fishermen haul in a net, marks the foreground of the water, which ends at a distant strip of shore with a church. Light clouds in the sky.

Canvas, 28 inches by 42 inches.

A copy was in the collection of Count Suminski, Tharandt.
Sale.—C. Wurster, Cologne, June 15, 1896, No. 114.

923. **A River Scene.**—By the bank, outside the fortified wall of a town, lie small boats with figures, and sailing-boats.

Signed with the monogram; panel, 10 inches by 14½ inches.

Sale.—Plasman, and others, Cologne, December 18, 1896, No. 49.

924. **A River Scene with a Windmill.**—The mill is on high ground to the left, where there are two wayfarers and a waggon with peasants. In front two persons converse with a figure seated on the ground; a horseman rides past. Below is the river with two boats. To the right on the bank are many figures with cattle. Beyond is a village.

Signed to the left of the seated figure; panel, 6½ inches by 10 inches.

Sale.—J. Hauptmann, Paris, March 22, 1897, No. 11.

925. **A RIVER SCENE WITH A CASTLE.**—Boats and many figures. Good and strong in colour.

29 inches by 23 inches.

Sale.—London, May 27, 1897, No. 97 (£115, P. and D. Colnaghi).

926. **A Square Watch-Tower.**—The tower stands to the left on the high bank of a river. In front of it is a cannon, with four men. In front lies an empty boat; farther away, a man is rowing towards the bank.

Signed with the monogram, and dated 1633; panel, 8½ inches by 12 inches.

Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 12.

927. **A RIVER SCENE WITH A WINDMILL.**—The mill stands on high ground to the left. In front is the water with cows drinking. In the distance is a village with a church. [Possibly identical with 914.]

Signed in full, and dated 1645; 15 inches by 19 inches.

Sale.—M. L. Tabourier, Paris, June 20, 1898, No. 160 (1150 francs).

928. **A RIVER SCENE WITH THREE FISHERMEN.**—On the right, near the bank, is a man in a small boat. To the left are houses and a windmill. Beyond are houses and a village church.

Panel, 8 inches by 11 inches.

Sale.—M. L. Tabourier, Paris, June 20, 1898, No. 162 (700 francs, Bramer).

929. **A TOWN DOMINATED BY A STRONG CASTLE.**—The town lies on the right bank of a broad sheet of water, which fills the front and left side of the picture. A ferry-boat carries a coach and passengers. An unusual and unpleasing work.

Signed on a boat with the monogram; 16½ inches by 26 inches.

Sale.—Foucart, Valenciennes, October 12, 1898, No. 130.

930. [Identical with 693.]

931. **A Great Watch-Tower.**—The tower stands to the right, on the hilly bank of a river. In front of it lie boats. The water, enlivened with boats, fills the left half of the picture.

Panel, 8 inches by 10 inches.

Sale.—Forst, and others, Cologne, December 13, 1899, No. 44.

932. **Fortifications of a Town.**—The fortifications stand amid trees to the left, on the bank of a broad river, which flows away at an angle into the right distance. On the right bank are houses and a windmill. Sailing-boats are seen in the distance; two lie at anchor in front of the forts. In the reeds in front are two fishing-boats with men.

Canvas, 24 inches by 30 inches.

Sales.—A. Langen, Munich, June 5, 1899, No. 44.
E. Schippers, and others, Berlin, February 19, 1900, No. 30.

933. **A Fort.**—On the right a fort built on a sort of peninsula projects into a broad stream. Between a round bastion amid trees on the extreme right and a gabled house, steps lead up from a landing-stage to a great round tower with battlements round its cupola. On the left, the fort ends in a walled terrace, with an open lattice doorway; in the wall are two arched niches. The river, which in front fills the whole width of the picture, flows on the left round the point, so that the left bank is seen in the middle distance; beyond this the river makes a second zigzag curve into the distance. Piles rise out of the water in the left foreground. On the landing-stage to the right are a rustic couple; two swans are near a rowing-boat. Sombre clouds.

Panel, 24 inches by 33 inches.

Sales.—A. Langen, Munich, June 5, 1899, No. 38.
E. Schippers, and others, Berlin, February 19, 1900, No. 41.

934. **A Castle with Battlements.**—The castle stands on a river bank. Figures and boats. [Possibly identical with 887.]

Signed and dated 1633; panel, 19 inches by 27½ inches.

Sale.—De Falbe, London, May 19, 1900, No. 96.

935. **A Town.**—The town, with a church in the centre and windmills to the right, stands beside a river, on which are fishing-boats. In front is a ferry-boat, carrying a coach and six. On the bank a woman is milking one of several cows. [Probably identical with 883.]

Signed to the right on a sailing-boat with an almost illegible monogram; panel, 20 inches by 32 inches.

Sale.—A. Heller of Vienna, Paris, June 26, 1900, No. 4.

936. **A TOWN BY A RIVER.**—A ferry-boat carries a waggon full of passengers and a horseman. [Pendant to 254.]

Signed in full, and dated 1641; oval panel, 16½ inches by 21½ inches.

In the Markham collection.

Sales.—Henry Doetsch, London, June 22, 1895, No. 365 (£48 : 6s.).
London, November 24, 1900, No. 116.

937. **A Ruined Castle by a River.**—The ruins are on the left bank. Three men are seated there. The broad river flows away at an angle. A ferry-boat is crossing. In the centre fishermen in a boat cast out a net. In the distance to the right are sailing-boats. [Pendant to 85.]

Signed on the fishing-boat with the monogram, and dated 1639,

according to the Brentano catalogue—signed in full, and dated 1648, according to the Sedelmeyer catalogue—but in both cases there was possibly a confusion with the pendant, 85; panel, 23 inches by 32½ inches.

Etched by Brunet-Debaines—but here, too, the picture was perhaps confused with its pendant.

Sales.—J. M. Birkenstock, Vienna, March 1811, No. 298; *see* Frimmel, i. 149.
Frau A. Brentano-Birkenstock, Frankfurt-on-Main, April 4, 1870, No. 18 (470 florins, F. Schwarz of Vienna).
C. Sedelmeyer, Vienna, December 20, 1872, No. 106.
Arthur Kay of Glasgow, London, May 11, 1901, No. 49.

938. **A Castle on a River Bank.**—Vessels are anchored in front. Two horsemen ride over a wooden bridge.

Signed on a small boat with the monogram, and dated 1637; panel, 16 inches by 21 inches.

Sale.—Albrecht, and others, Berlin, February 11, 1902, No. 107.

939. **An Old Building by a River.**—Boats at anchor; figures.

Signed in full; panel, 11½ inches by 16 inches.

Sale.—Flörsheim, and others, Berlin, April 29, 1902, No. 114.

940. **A Castle by a River.**—The castle, with a lofty and massive tower, stands on the right. Below, a small boat with two men has come in. In the left distance are sailing-boats and a windmill.

Panel, 14½ inches by 12½ inches.

Sale.—Otlet, Brussels, December 19, 1902, No. 34.

940*a*. **A CANAL WITH A LARGE AND MASSIVE TOWER.**—The tower is on the right.

In the possession of Sir George Donaldson, London, 1902.

941. **A Canal.**—On the right bank is a windmill. On the left bank, farther away, is a ruined tower. Two crowded ferry-boats lie near two fishing-boats whose sails are hoisted to dry. In the left distance are two sailing-vessels. To judge from the reproduction, this was genuine.

Panel, 20 inches by 28½ inches.

In the collection of J. B. Puthon, Vienna, 1840 catalogue (valued at 250 florins).
Sale.—A. Fischer, and others, Vienna, March 16, 1903, No. 41.

942. **A Broad River Landscape, with a Town and Churches.**—On the river to the left are boats and a ferry. In front are figures, a horseman, a waggon and cattle.

Signed and dated 1646; 39½ inches by 52½ inches.

Sale.—London, June 20, 1903, No. 140.

943. **A RIVER SCENE.**—The river is seen along a town wall which descends in stages on the right from the middle distance to the background, and which is enlivened with figures. Two round bastions project from the wall. On the nearer bastion are a small house and a windmill; at the steps leading down from an arched gateway lies a boat. The farther bastion adjoins a gateway with twin towers and a pointed

roof; a landing-stage for sailing-vessels runs out from this gate. The water extends from front to back. A fishing-boat near masonry and piles forms the foreground; a point of land projects from the left into the middle distance; beyond is a low strip of bank. Light clouds in the sky.

Signed with the monogram; panel, 13 inches by 14½ inches.

Sale.—Baron D. W—— of Antwerp, and others, Amsterdam (Fred. Muller & Co.), November 17, 1903, No. 36 (1000 florins).

944. **Ruins by a River.**—The ruins are on the right bank. Near them two boats are moored. Three persons stand on the shore. One climbs a ladder. In the left middle distance a ferry-boat is crossing.

Signed with the monogram, and dated 1634; panel, 14½ inches by 22 inches.

Sale.—Madame A——, Paris, December 3, 1903, No. 25.

945. AN OLD SQUARE TOWER BY A RIVER.—The tower stands on the bank of a river flowing away at an angle towards a town with a church tower in the distance. The water is very rough. At the foot of the tower men load a boat. In the doorway stands a woman. Ships are passing. The sky is much repainted.

Circular panel, 21 inches across.

Exhibited at Amsterdam, 1903, No. 17.

Sale.—A. Le Breton, Leyden, July 31, 1775, No. 9 (9 florins 5, Delfos).

In the possession of Trotti & Co., Paris, 1903.

946. A RUINED TOWER BY A RIVER.

8½ inches by 10½ inches.

Sales.—(Probably) J. F. Molte, Amsterdam, August 20, 1794, No. 48 (40 florins, bought in).

London, February 13, 1904, No. 116.

947. A WINDMILL ON A BASTION.—A broad river, flowing from the right foreground to the left distance, curves round a high point of land which projects from the right towards the centre of the picture. The point ends in a round bastion with a windmill on top. Men bring sacks up a ladder from a boat lying at the foot of the bastion. Along the bank towards the right are a great gateway and then a cottage, near which, at the foot of some steps, a woman is washing clothes. Farther to the right the steep bank is protected by piles, in front of which lies a rowing-boat with three men. At the top of the eminence is a tower with an octagonal turret and projecting eaves. In the left foreground two fishermen in a rowing-boat haul in a net. In the middle distance is a sailing-boat; the low bank opposite is then in the distance. Cloudy sky. Similar to 849 (Louvre).

There are traces of a signature; panel, 26 inches by 33 inches.

Sale.—V. Phaland, and others, Amsterdam, April 24, 1906, No. 76 (2700 florins, Gaston Neumans).

948. A RIVER SCENE WITH A WINDMILL.—The mill stands on a high bastion to the left. On the right is the placid water

enlivened with boats. Steps lead up to the mill; a man is coming down. To the right of the steps a little hut is built out over the water. Below to the left, in deep shadow, is a landing-place where a man is at work on some barrels; steps lead up from this to the bastion. A rowing-boat full of wares is coming in. To the right, farther away, is a rowing-boat with four figures. Beyond is a distant view of the opposite bank, with a church-steeple rising above trees. On the horizon are sailing-boats.

Signed on the nearest rowing-boat with the monogram, and dated 1649; oval panel, 22 inches by 29½ inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 43.

949. **FORTIFICATIONS OF A TOWN.**—The mound and wall by the river-bank to the right are surmounted by two high pointed roofs. On the left fishermen are hauling in nets. Tender grey and bright yellow tones.

Panel, 15½ inches by 14 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 48.

950. **AN OLD CASTLE.**—The castle stands to the left beside water. In the manner which W. Knijff adopted.

Signed with the monogram, and dated 1646; panel, 10½ inches by 13 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1906, No. 54.

950*a*. **A Castle beside a River.**—The castle is on the right bank. Fishermen in small boats. Beyond is the sea.

Panel, 24 inches by 35½ inches.

Sale.—Horst Hacker, Munich, February 25, 1907, No. 37.

951. **A Ruined Castle on a River Bank.**—A small boat with two men puts in. On the farther bank, almost in the distance, is a village.

Signed; panel, 9 inches by 12½ inches.

Sale.—J. C. von Kotsch-Etterbeck, Frankfort-on-Main, March 19, 1907, No. 44.

952. **A SMALL OLD TOWN.**—A river flows from the front into the left distance. From the right bank projects a tongue of land. Here stands the town. The roofs and gables stand out against the bright sky. They are dominated on the right by the lofty choir and belfry of the church. At the extremity of the tongue of land a tree grows beside a hut. A rowing-boat with two men lies by the bank; in the right foreground, in shadow, a laden ferry-boat comes in. In the left foreground is part of the left bank, overgrown with vegetation. In the distance are a low shore and a sailing-boat. Bright sky with clouds.

Signed in full on the ferry-boat in the right foreground; panel, 12½ inches by 20½ inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 51 (2550 francs).

953. **OLD FORTIFICATIONS BY THE WATER.**—A river flows in a curve from the foreground into the left distance. On the far side

a wall with buttresses rises from the water. Steps in the wall lead direct to the entrance to a high ruined tower with picturesque outbuildings. Farther back, where the bank descends in stages, is a semi-circular bastion; its turret has a bulbous top. Here is a landing-stage, with figures; sailing-boats lie alongside. At the foot of the first-named steps up to the tower, which a man is ascending, lie two rowing-boats, each containing one man. On the platform above sit two men; a third man plays with a dog. The water extends to the left. In front a man rows a boat laden with a basket. Beyond is a perspective view of sailing-vessels. The sun is behind clouds to the left.

Signed on the rowing-boat to the left with the monogram, and dated 1644; panel, 17½ inches by 26 inches.

Exhibited at the Van Goyen Exhibition, Amsterdam, 1903, No. 31; by Fred. Muller & Co., Amsterdam, 1906, No. 46.

In the possession of T. Agnew & Sons, London, 1903.

Sale.—Mrs. John Ashley, and others, London, May 31, 1907, No. 35 (£273, Mersch).

954. **A Castle by a River.**—The castle with walls and towers stands on the left bank of a river flowing at an angle into the right distance. Fishing-boats are moored at the landing-stage. Beyond the castle stretches a wooded landscape, in which a windmill and a chapel stand out. On the river in the right foreground fishermen in two boats haul in a net.

Signed with the monogram; panel, 15½ inches by 24 inches.

Sale.—A. E. von Marenzeller, and others, Vienna, March 11, 1908, No. 28.

955. **The Entrance to a Harbour.**—The entrance is marked by a watch-tower with a weighing-beam in front. There are many boats. Beyond rise the towers of a town in front of a range of high hills. Possibly identical with 630.

Canvas, 14 inches by 18 inches.

Sale.—Wilhelm Sohn, and others, Aachen, March 25, 1908, No. 35.

956. **A Fortified Town on a Winding River Bank.**—The river flows away from the right foreground into the distance, and fills the larger part of the left side of the picture. In front is a rowing-boat with figures; in the middle distance are three sailing-boats. In the right foreground is a jetty, on which two fishermen are at work. In the middle distance to the right are fortifications. A wall, with steps leading down to the flat shore, curves round to a bastion with battlements, a cannon and a signal-mast. The bastion defends a strong round tower with a polygonal upper storey and a cupola; adjacent to the tower are two houses. On a bridge behind the bastion a man is walking; a boat lies there. The setting sun illumines the clouded sky.

Panel, 23 inches by 28 inches.

Sale.—P. Mersch, Paris, May 8, 1908, No. 36 (8300 francs, Bouillé).

957. **A Group of Houses on a Point of Land.**—The houses stand on a projecting part of the bank to the right, on the far side of a river which fills the foreground and curves away into the left distance. The

outline of the houses descends by stages from the right at top down to beyond the centre of the picture. In order come an encircling wall with an arched doorway next to the edge of the picture, then three tall narrow houses, and, to the left of a tree, a long, low house on a jetty which ends in a landing-stage. Here lie sailing-vessels in the centre of the river, which spreads out between a sailing-ship on the horizon and one or two rowing-boats in the extreme left foreground. In the nearer boat are three fishermen; one hauls in a net. On the bank near by a woman is washing clothes. Light clouds in the sky. To judge from the reproduction, this was genuine.

Signed on the boat in the left foreground, and dated 1646 (?); panel, 11 inches by 15½ inches.

Sale.—Sir Charles Turner of London, Berlin, November 17, 1908, No. 25.

958. **A Bastion by a River.**—The bastion, on which are cannon, stands to the right on the bank of a broad river. On the placid water are boats. In the immediate foreground is a ferry-boat carrying passengers and two horsemen. Light clouds in the sky. To judge from the reproduction, this was genuine.

Signed on the ferry-boat with the monogram, and dated illegibly; panel, 10 inches by 16 inches.

Sale.—Sir Charles Turner of London, Berlin, November 17, 1908, No. 26.

959. **A VILLAGE AND A FORT.**—The village and fort are on the farther side of a broad river. The village has a church-steeple. The fort has a low, round bastion. By the bank in the right foreground are two sailing-boats. On the left a man poles a boat forward. In the centre, farther away, is a ferry-boat, carrying passengers and a horseman. [Possibly identical with 875*b*.]

Canvas—formerly panel—21½ inches by 35 inches.

In the possession of W. Abraham, London, 1908.

959*a*. **A GREAT FORTRESS.**

In the collection of the late G. Salting, London, 1908; not among the pictures bequeathed in 1910 to the National Gallery.

960. **A TOWN WITH A CATHEDRAL BY A RIVER.**—On the right is a ferry-boat. In front are figures and cattle. Probably a view of Rhenen. [Possibly identical with 225.]

Signed and dated 1646; panel, 22 inches by 31½ inches.

Sale.—H. C. Wells, London, December 27, 1909, No. 22.

961. **Fortifications by a River.**—The fortifications stand on the right bank of a river flowing away into the left distance as far as the horizon. In front lie boats.

Signed to the right with the monogram, and dated 1637; panel, 34 inches by 19 (?) inches.

Sale.—Scheikewitsch, Paris, April 24, 1909, No. 48 (2300 francs).

962. **An Inn by a River.**—The river makes a great curve. Filling the whole foreground, the stream flows at an angle into the right distance

until a strip of low bank with a village and church turns it towards the horizon on the left. Near the front a tongue of land projects from the left into this curve, as far as the centre of the picture. On the tongue of land, amid trees, stands a tall, old gabled house with a hexagonal turret in the roof and a wooden bay supported on beams. On both sides of the house steps lead down to the water, where two men sit in a boat. To the right of the house, at the end of the tongue of land where the bank is steep, is a small inn with a sign. A waggon with two horses and a horseman halt outside. Near a ladder leading down to the water's edge lie two boats. In the right foreground a man rows a boat while two men put out a net.

Signed on the rowing-boat in the right foreground with the monogram; panel, 16 inches by 24 inches.

Sale.—Munich, June 15, 1909, No. 43.

963. **A HIGH RIVER BANK.**—The river fills the whole foreground and flows away at an angle to the left, narrowing towards the horizon. On the far side, in the foreground, the high bank projects from the right three-quarters of the way across the picture. Its bare top slopes down somewhat to the left. Its steep sides, walled round like a bastion, recede for once on the left, forming a bay between the nearer and the more distant portions of the bank. Here lie sailing-boats at a landing-stage. A man climbs a ladder from the stage to the top of the bank, where there are three boys. On the nearer round projection stands an attractive little house, supported with beams; to the right is a windmill; between house and mill rises the roof of a distant house. At the edge of the water in front a man carries a sack down steps towards a boat.

Signed in full on the boat to the right at foot, and dated 1641; panel, 13 inches by 17½ inches.

Exhibited at Amsterdam, 1903, No. 25.
In the possession of W. B. Paterson, London, 1903
Sales.—P. Mersch, Berlin, March 1, 1905, No. 34 (2450 marks).
Amsterdam, June 30, 1909, No. 102 (825 florins).

963*a*. **A Water-mill.**—Near it are a waggon and figures.
Panel, 15½ inches by 24 inches.

Sale.—Hartmann, and others, London, November 27, 1909, No. 142.

964. **A Windmill and Ruins.**—The ruins stand amid trees by a river. Near the bank is a ferry-boat carrying men and cattle. Brightly lighted.

Panel, 16½ inches by 22 inches.

Sale.—Frau C. Offermann, Munich, March 17, 1911, No. 357.

965. **A River Scene with a Castle.**—Fishing-boats and figures. [Possibly identical with 1001.]

Oval panel, 16 inches by 20½ inches.

Sales.—London, June 10, 1907, No. 71.
Sir Charles Wentworth Dilke, London, April 10, 1911, No. 135.

966. **A Castle on a River Bank.**—On the terrace in front are three figures. On the water to the right are boats. [Possibly identical with 898.]

Signed with the monogram, and dated 1649; panel, 18 inches by 25 inches.

Sales.—R. M——, Paris, June 3, 1908, No. 70.
Paris, June 17, 1910, No. 26 (1700 francs).
Paris, May 23, 1911, No. 36 (2510 francs).

967. **AN OLD CHAPEL BY A RIVER.**—The chapel stands to the right, near ruined walls, on a point of land projecting into a river. Steps lead up to the chapel. The river fills the whole foreground and flows away into the left distance, where it is cut off by a strip of wooded bank. On the water in front is a small boat carrying a man and a fish-basket.

Signed on the boat with the monogram; panel, 14 inches by 12 inches.

Sale.—J. Klein, Frankfort-on-Main, October 31, 1911, No. 31.

968. **AN OLD CASTLE ON A RIVER.**—The river flows from the front to the right, narrowing as it goes away. The flat bank on the left accompanies the river in its wide curve. In the left foreground a corner of the bank projects. Here stands, amid low walls, a small hexagonal tower with a pointed roof. A drawbridge leads from this to the tall and narrow castle, with corner turrets and battlements, which is completely surrounded by water. Beyond to the right the bank reappears. Its trees and a village with a church join on to the low bank that bounds the river on the horizon. In the right middle distance is a sailing-boat. In front are two ducks and a small boat with three fishermen, one of whom hauls in a net.

Signed on the boat in the left foreground with the monogram, and dated 1640; panel, 10½ inches by 13 inches.

Sales.—Brussels, July 12, 1905, No. 27.
Amsterdam, April 25, 1910, No. 47.
In the possession of J. Goudstikker, Amsterdam, 1911.

969. **A FORT.**—A broad river flows in a great curve from the foreground into the distance, rounding a tongue of land which projects, like the wings in a stage setting, from the left. On the top of this tongue of land stands a low watch-tower, with corner turrets in the battlements round its pyramidal roof. Steps lead up to the door. A small cannon, beneath a signal mast on the scarp, is pointed at the river; three men watch beside it. By the landing-stage at the point lies a boat with two men. The right foreground is marked by piles and stones. In the middle distance is a sailing-vessel. On the strip of distant shore is the long drawn outline of a town—not Nymwegen, as the Paris catalogue suggested. [Cf. rather 800 and 811.] Bright sky, with some clouds.

Signed on the boat to the left with the monogram, and dated 1642; oval panel, 16 inches by 21 inches.

In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 24.

970. **AN INN IN A RUINED CASTLE.**—A river, the left bank of which is not shown in the foreground and middle distance, flows away to the left and forms a bay between two projecting parts of the right bank. On the nearer projection, beside a road, there stands amid bushes a ruined castle which has been turned into an inn, with a lion on its sign. Two horsemen halt in front; one is drinking while the other hands his cup to the hostess. A waggon team is feeding. Three men rest on the scarp in the right foreground. On the more distant projection, which is flatter and stands to the left, a massive church-tower rises amid trees. Three horsemen stand out against the sky. Sailing-boats lie near the bank. In the extreme left distance is a strip of the left bank with a mill. In the middle distance is a sailing-vessel. By the shore in front lies a rowing-boat with two men. Light clouds in the sky.

Signed in full to the left on the edge of the rowing-boat, and dated 1645; canvas, 52 inches by 65½ inches.

Exhibited in Paris, 1911, No. 43; No. 45 in Dayot's work in the exhibition.
In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 25.

971. **A PORT.**—On the right bank a town wall goes away. It has a large square tower with four pinnacles—like that of Zierikzee—and a smaller corner tower which is hexagonal. A wooden jetty projects into the water. The harbour is full of sailing-vessels and rowing-boats. Grisaille.

Signed on a boat to the left with the monogram, and dated 1654; canvas, 10 inches by 16 inches.

Sale.—Amsterdam, November 14, 1905, No. 131 (460 florins, Böhler).
In the possession of J. Böhler, Munich, 1905.
In the possession of G. Neumans, Paris, 1911.

972. **A Town with Towers on the far side of a River.**—The river flows at an angle across the picture. The nearer bank forms the foreground. On the bank to the right a man stands beside his seated comrade. In the centre a woman milks one of six cows. On the right two tongues of land, the one higher than the other, project into the water. At a flatter tongue of land in the extreme left a ferry-boat lands a coach, a horseman, and some foot-passengers. In the centre of the river is a great ship with a boat in tow. Another sailing-ship, to the left, is near the opposite bank. Here the town extends across almost the whole width of the picture. Prominent in the outline are round and square towers, whose tops are either high or pointed. The church dominates the whole. At the end of the town to the right stands a mill, near where many sailing-ships are moored. Cloudy sky.

Signed on the left at foot with the monogram, and dated 1649; panel, 26 inches by 39 inches.

Sales.—(Probably) H. Verschuuring, The Hague, September 17, 1770, No. 64.
(Probably) J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 158 (60 florins, Beekman).
P. Mersch, Paris, May 8, 1908, No. 34 (400 francs).
Baron F. A. S. A. van Ittersum, and others, Amsterdam, May 14, 1912, No. 118 (6700 florins).

973. **AN OLD FORT BY A RIVER.**—The fort stands on the right bank. To the right rises a piece of wall with a projecting turret. Adjoining it are old houses, which flank a lofty square tower with four corner turrets with pointed roofs. In front of it fishermen unload their boats at a jetty built of piles. On the water are ships. Cf. 578.

Signed with the monogram, and dated 1654; paper on panel, 10 inches by 16 inches.

Sale.—C. M. C. Obreen, and others, Amsterdam, December 4, 1912, No. 187 (900 florins).

974. **AN OLD TOWER BY A RIVER.**—The tower is on the right bank. A man climbs steps up to a door where three other men are standing. At a landing-place lie boats, one of them flying Dutch colours.

The signature may not be genuine.

In the possession of G. Neumans, Paris, 1912.

975. **A SMALL CASTLE BY A RIVER.**—The castle and a chapel with a belfry stand to the right on the bank, where steps lead down to the water. Farther to the right is a cottage. The river narrows as it flows away into the left distance, towards a bank with a square tower. On the water are two sailing-vessels and several rowing-boats. To the left is a boat carrying six persons. On the right is a boat with two men, near a landing-stage where a woman kneels to wash clothes. A man is going down the steps from the castle. On the right three women are conversing.

Signed with the monogram, and dated 1645; canvas, 26½ inches by 35½ inches.

In the possession of J. Schnell, Paris, 1912.

976. **An Old Fortified Town.**—The walls of the town, overtopped by roofs and towers, including the church-steeple, stretch away from the left foreground at an angle into the distance. A river flows past the town and makes a bend in the right distance, where it is diverted by the right bank, on which stands a village with a church. Here are one or two sailing-vessels. In the immediate foreground, from the left bank, projects a grassy tongue of land. In the shade of the trees sits an angler with a friend. At the point two boats lie high and dry. Three men are at work on them; a fourth lies on his back in the grass.

Panel, 11½ inches by 15 inches.

Sales.—B. de Harde Swart, and others, Amsterdam, November 16, 1847, No. 52 (40 florins, Harrington).
Boussod, Valadon et Cie., New York, February 26, 1902, No. 196.
E. McMillin, New York, January 20, 1913, No. 193 (230 dollars, C. W. Kraushaan).

977. **A Town Wall by a River.**—The wall projects from the right, at an angle, into the river, for more than three-quarters of the way across the picture. On either side of its great round tower with a cupola in the foreground a ladder leads to an opening half-way up the wall. On

a little sandbank round the tower lie two rowing-boats, on which four fishermen are washing. The wall includes, farther back, a projecting turret and a second round tower. It becomes lower and is overtopped by trees. Then it ends, in the middle distance, in a squat and massive round tower from which there projects a landing-stage; here lie sailing-vessels. The placid river, which fills the foreground, narrows as it flows away to the left and then, with a strip of the left bank visible, extends into the distance. Great clouds in the sky.

Signed to the right on a boat with the monogram; panel, 18 inches by 25½ inches.

Sale.—C. C. E. Meyer of Bremen, Berlin, March 11, 1913, No. 71.

978. **A Fortified Town by a River.**—The river, which is as wide as the foreground, flows away at an angle to the horizon on the right. From the right bank three tongues of land project, in the foreground, the middle distance, and the distance. By the first lies a fishing-boat; two men put out a net while a third man works at a fish-basket. The left bank is high; round walls stand out by the water like bastions and rise one above the other. On the nearest bastion a tall and narrow house, with its upper storey used as a dovecot, stands amid trees. Beside it is a cottage with a chimney. Between the next two bastions is a battlemented gateway with two towers. Beyond it is a church without a tower; the roof with its belfry and stork's nest rises between two clumps of trees. Farther away are houses. In the distance is a church-steeple.

Signed in full, and dated 1646; panel, 18½ inches by 26 inches.

Sale.—Jules Beer, Paris, May 29, 1913, No. 42.

979. **AN OLD CASTLE BY A RIVER.**—The river flows in a great curve from the left foreground to the right middle distance and then flows away into the left distance. On the left bank stands the ruined castle upon high walls. Stones have fallen from the lofty tower, above whose battlements hangs a lantern. The tower rises above gables and two octagonal turrets with cupolas. On a terrace to the left are figures. A ferry-boat leaves the shore, where a woman is washing clothes. To the right of the castle a landing-stage projects into the river; sailing-vessels and rowing-boats with figures surround it. On the water to the right a crowded ferry-boat makes for the left bank.

Signed with the monogram, and dated 1644; panel, 18 inches by 21½ inches.

Exhibited in Paris, 1921, No. 16.

Sale.—Vincent van Gogh, and others, Amsterdam, November 25, 1913, No. 344 (13,100 florins, Mlle. Brasser).

In the collection of H. Loudon, Wassenaar, The Hague.

980. **FORTIFICATIONS OF A TOWN.**—The town stands on the right bank of a river. On the right rise walls overgrown with bushes. These lead away to a round bastion in the centre of the picture. Behind the walls is a strong tower with battlements round its steep saddle roof. To the left is a church roof with a belfry. In front of an open gateway in the wall to the right, a man goes down steps towards two

fishing-boats lying by the bank. From an arched gateway in the bastion a landing-stage projects at an angle to the left; on the stage are six men, and sailing-boats lie alongside. The river flows in front from right to left; it bends round the bastion and stretches in the background along a low strip of the left bank towards the horizon.

Signed on the boat to the right, and dated 1642; panel, 22½ inches by 31½ inches.

In the collection of Faudier Delavigne.

In the possession of C. Brunner, Paris.

Sale.—Crouan of Nantes, and others, Brussels, March 5, 1914, No. 43 (11,000 francs).

981. **A Small Fortified Town.**—The town stands in the middle distance of a flat landscape, which extends on the left past a town gate and two round bastions towards the horizon. The outline of the town is broken on the extreme right by a tree in the hilly foreground, and in the centre by a large windmill standing on a broad round bastion. In front of the mill rises the foreground of the right half of the picture; it projects tongues of land into the river, broadening out on the left. On one of these projections two men sit, with their backs to the spectator, in the middle of the picture. To the right of them a boat with three figures lies near the shore; to the left is a rowing-boat. To judge from the reproduction, this is genuine.

Signed in the centre at foot with the monogram, and dated 1645; oval panel, 12 inches by 15 inches.

Sale.—L. von Schacky auf Schönfeld, Berlin, March 10, 1914, No. 54.

982. **A TOWN (Arnhem ?).**—The town fills the whole breadth of the middle distance, on the far side of a river. On a gentle slope its left half stands out against the sky. Its right half lies below the horizon, above which rise only a lofty church-tower and one rather less high. The left half of the town, behind a wall with towers, is dominated by a church with a squat tower. The river flows in a curve before the town, and narrows as it goes from right to left, because the nearer bank widens out. On the right the scarp of this bank obscures the view of the water. The river forms a bay, along the edge of which walk a team of horses towing, by a long rope, a large passenger barge up-stream. By the shore lie two cows; a third cow stands amid the rushes. Twilight. [Possibly identical with 894.]

Signed with the monogram, and dated 1648; panel, 26 inches by 32 inches.

Sale.—R. Peltzer of Cologne, and others, Amsterdam, May 26, 1914, No. 310 (6100 florins).

983. **A WATCH-TOWER AND A BASTION BY A RIVER.**—The river flows round the corner of the bank in the left foreground and then in front of the low bank in the right background, disappearing in the right distance. On an earth bastion to the left stands a cannon pointed at the river, beneath a signal-mast; behind it is a low watch-tower with a corner turret. By the bank lies a boat with sail half-

lowered. On the river to the right is a rowing-boat with four men. Great clouds in the sky. Cf. 800 and 811.

Signed with the monogram, and dated 1640; panel, 14 inches by 21 inches.

Sale.—R. Peltzer of Cologne, and others, Amsterdam, May 26, 1914, No. 314 (2700 florins, Koeber).

984. **A River Scene.**—The river flows in front along the left bank, and in the middle distance along the right bank, towards a strip of bank in the distance. From the left bank in the immediate foreground a tongue of land projects into the water as far as the middle of the picture; two men, with their backs to the spectator, sit here; one of them is angling. Farther away to the left stands a church behind a low wall; three persons approach its arched doorway. To the right of it a cottage, between a haystack and two trees, stands out against the flat shore. Two men haul in a large net; the other end of the net is hauled by four fishermen in a rowing-boat to the right. On the right bank in the middle distance is a stately castle amid woods. In mid-stream come three sailing-boats. In front of the clouds are two flocks of birds. To judge from the reproduction, this was genuine.

Signed with the monogram, and dated 1632; panel, 24 inches by 37½ inches.

Sale.—Paris, May 29, 1914, No. 10.

985. **Fortifications of a Town by a River.**—The river flows from the left at an angle into the distance. On the left bank is a strong wall with round towers at the ends and a gateway with two towers in the middle. The wall is not so high as a hill beyond, which is skirted at the back by a row of trees that sinks to the right. Towers rise above the wall; on the left are three close together, as if part of a castle; on the right is a church-tower. By the bank to the left, in front of the nearer round tower, is a man in a boat. The river spreads out in the right foreground behind a small corner of the right bank, where fish-baskets are tied to piles and three fishermen are going out. In the middle distance and background are sailing-vessels. To judge from the reproduction, this may be genuine.

Signed on the boat in the left foreground with the monogram, and dated 1640; panel, 22 inches by 35 inches.

In the possession of H. Weustenberg, Berlin, 1915.

986. **A Castle, Tower, and Walls.**—On the right bank of a river. To the left, fishermen in two boats haul in a net. [Pendant to 768.]

Signed with the monogram, and dated 1643; panel, 15 inches by 23½ inches.

Sale.—Lord Huntingfield, London, June 25, 1915, No. 86.

987. **A CASTLE AND A WINDMILL.**—On the bank of a river, with boats and a ferry-boat. Grisaille. [Pendant to 770.]

Panel, 9½ inches by 16 inches.

Sale.—C. T. D. Crews, London, July 1, 1915, No. 28 (£36 : 15s., with pendant, P. and D. Colnaghi).

988. **A River Scene.**—The river in front is as wide as the picture and flows straight away. A double row of windmills standing one behind the other on the flat right bank attends the river from the middle distance to the horizon. On the water are rowing- and sailing-boats. Great buildings in front hide the left bank in the middle distance and beyond. Behind a wall with two arched gateways, a tall and narrow castle with many windows rises in front of two neighbouring houses with chimneys. The castle has four corner turrets with pointed roofs, and a saddle roof between stepped gables. On the water in front lie three rowing-boats; in the boat to the right sit two men with a large basket. Near by a ferryman poles his craft to the right; she carries two couples, a boy, and a cow. Farther away, a vessel with a high sail lies by the left bank. Bright cumulus clouds in the sky.

Signed with the monogram, and dated 1641; canvas, 24½ inches by 37½ inches.

Sales.—(Probably) St. Amaro, Frankfort-on-Main, June 5, 1894, No. 18.
(Probably) Wyl von Wymetal, and others, Cologne, June 14, 1895, No. 95.
R. Sequeira the younger, and others, Amsterdam, November 30, 1915, No. 13 (390 florins).

989. **A TOWN ON THE FAR SIDE OF A BROAD AND WIND-SWEPT RIVER.**—The choir of the church is higher than the nave or the tower. A ferry-boat carries a travelling waggon and pair. To the right are three figures.

Signed on the waggon with the monogram, and dated 164–; panel.

In the possession of F. Schwarz, Vienna, 1915.
In the possession of Loewenfeld, Moscow.

990. **A Town with a Great Church.**—The town stands on the right bank of a broad river flowing away at an angle into the left distance. On the river are boats and sailing-vessels. The town has a church, a windmill, and a fortified wall. [Possibly identical with 870*a*.]

Signed on the right at foot with the monogram, and dated 1646; panel, 17 inches by 27 inches.

Sale.—K. Rittershausen, and others, Munich, February 15, 1917, No. 674.

991. **A TOWN WALL.**—The wall, on the far side of a river, runs at an angle from the right foreground into the middle distance. In the middle stands a gateway with two towers and a pointed top; at a landing-place in front of it lie boats. On the wall in the foreground stands a windmill; beyond it is a lifting-pole with which a man raises a pail. The river, which in front is as wide as the picture, narrows as it flows away to the left along the wall, and is bounded in the distance by a low-lying bank with trees. Against this vista there stands out in the left foreground the outline of a rowing-boat with three men. Grisaille. [Pendant to 775.]

Signed with the monogram, and dated 1651; paper on panel, 10½ inches by 16 inches.

Sales.—Madame J. Teixeira de Mattos, and others, Amsterdam, November 28, 1916, No. 45 (3200 florins, with pendant, Fred. Muller & Co.).
L. Nardus, and others, Amsterdam, November 27, 1917, No. 46 (1750 florins).

992. **FORTIFICATIONS OF A TOWN.**—The works are on the bank of a placid river flowing away at an angle into the left distance. On the bank to the right stands an old tower with a gateway and a stepped turret; from it a low wall unbroken by turrets stretches away to the landing-stage of some sailing-boats. On the edge of the bank in the right foreground sit two men, with a third standing near. Steps lead down to where a boat with two fishermen is lying. In the left foreground is another boat with two men near two fish-baskets. Cloudy sky.

Panel, 19 inches by 25½ inches.

In the possession of H. Fuld, The Hague, 1918.

992*a*. **A River Scene with a Castle.**—With a landing-stage for sailing-boats. [Possibly identical with 917.]

Signed with the monogram; panel, 15 inches by 22 inches.

Sale.—C. J. Mackenzie, and others, London, March 22, 1918, No. 96.

993. **An Old Building.**—It stands to the right on the bank of a river, near a church. To the left is a sailing-boat. Rough weather.

Signed and dated 1633; panel, 16½ inches by 25½ inches.

Sale.—C. J. Mackenzie, and others, London, March 22, 1918, No. 119.

994. **A RUINED CASTLE.**—The castle stands on the left bank of a river, in which, to the right, are many ships One vessel lies near the ruins. In front fishermen haul a net into a boat. Brown tone.

Signed with the monogram, and dated 1644 (not 1648); panel, 23 inches by 32 inches.

Exhibited at Berlin, 1890, No. 74; at the Royal Academy Winter Exhibition, London, 1912, No. 78.

In the collection of Carl Bernstein, Berlin; bequeathed to the Berlin Museum, who sold it to F. W. Lippmann, Berlin.

In the collection of H. J. Pfungst, London; bought from Lippmann.

Sales.—H. J. Pfungst, London, June 15, 1917, No. 142.
Earl Winterton, London, December 20, 1918, No. 151.

995. **An Old Castle by a River.**—The placid river fills the whole foreground and narrows as it flows away to the right, where in the distance is a strip of bank. On a projecting tongue of land in the left middle distance stands a cottage in front of trees by the bank; a woman washes clothes. Beyond is the castle with an open terrace in front. Its gateway is flanked on the left by a tower rising to the battlements, and on the right by a loftier tower with blind arcades and a pointed top. The adjacent buildings descend by stages to the right to a landing-stage, with figures on it. Here lie sailing-vessels; two others approach from the distance.

Signed with the monogram, and dated 1645; panel, 16 inches by 22½ inches.

Sale.—G——, of London, and others, Amsterdam, May 20, 1919, No. 7 (4300 florins).

996. **A River.**—The placid river flows from the right foreground into the distance past a long wall with towers, behind which rise the tops of tall trees. The largest tower has strong battlements round its pointed roof. Adjoining it, to half-way up, is a little house with a chimney. In front of the wall in the right foreground are bushes. Here the bank falls to the water-level, where a man sits in a rowing-boat. Of the left bank only a reedy corner is shown in the foreground; here a man unloads baskets from a boat. The river extends into the distance, where boats with their sails half lowered are anchored together.

Signed on the left with the monogram, and dated 1643; panel, 21½ inches by 24 inches.

Sales.—E. Ruelens, Brussels, April 17, 1883, No. 104 (1350 francs).
The widowed Madame H. S—— of Brussels, Amsterdam, June 19, 1913, No. 127.
G—— of London, and others, Amsterdam, May 20, 1919, No. 121.

997. **A HIGH SQUARE TOWER.**—The tower stands on the left bank of a broad river flowing at an angle into the distance. The right bank is seen in the middle distance. The tower has a gateway on a level with the water; above the gateway is a projecting wooden bay; at the left corner is a stepped turret with six sides. Behind the tower is a village with a church. At each side of the tower is a wall. A man climbs steps on the left to an opening in this wall. Beyond, amid trees, is the church. On the right the wall extends to a landing-stage in the middle distance where sailing-boats are lying. In the front of the broad sheet of water filling the right half of the picture, a ferry-boat carrying seven persons and three cows stands out.

Signed to the right on the ferry-boat, and dated 1645; panel, 24 inches by 39 inches.

In the collection of J. Porgès, Paris.
Sale.—Comte J. de la L——, and others, Brussels, July 3, 1919, No. 89.

997*a*. **A River.**—Fisherfolk at a landing-stage.
Panel, 15½ inches by 21½ inches.

Sale.—A. H. Taylor, and others, London, July 25, 1919, No. 116.

998. **A Fortified Castle by a River.**—The view shows, in the right half of the picture, the river with the left bank as far as the middle distance, and with the right bank, on which stands a mill, in the distance. The water washes a strong wall on the left bank, where sailing-boats are lying in the middle distance; in the left foreground is a little island on which sheep graze amid high bushes. On both sides of these bushes the castle buildings overtop the wall. To the left, behind a low round tower, are two roofs between stepped gables. To the right, in the centre of the picture, is the square keep with a high roof and cupolas on the corner turrets; on the roof is a belfry. In front two fishermen have moored their boat by the island. Their net spreads out at an angle to

the right. In the middle distance a sailing-ship is coming up-stream. Cloudy sky.

Signed with a monogram (V ?) and dated 1645; panel, 15½ inches by 21 inches.

In the possession of G. von Mallmann, Berlin, 1917.

Sale.—(Possibly) Koenecke, Cologne, December 3, 1919, No. 519.

999. **AN OLD CASTLE BY A RIVER.**—The two pointed turrets with blue roofs rise above lower buildings, which in turn overtop walls, amid bushes, that are washed by the river flowing away to the left. In the right foreground is a boat with two men by a flight of steps leading up to a hut which stands on the old wall. Near the hut is a windmill. On the placid water are boats. In front, fishermen haul in a net. The castle gateway is reminiscent of the Oostpoort at Delft.

Signed in full, and dated 1645; panel, 26 inches by 38 inches.

Sales.—G—— of London, and others, Amsterdam, May 20, 1919, No. 10.
Madame U. M. Kneppelhout-Van Braam, and others, Amsterdam, December 16, 1919, No. 27.

1000. **Fortifications by a River.**—The fortifications stand in the middle distance on the left bank, which is rocky in front and hilly in the distance. The left bank is seen accompanying the river as it flows at an angle into the right distance. Of the right bank all that is visible is a dark projection in front. Near this are two boats. Dark clouds in the sky. In the silvery grey tone the light green on the distant hills stands out.

Canvas, 24½ inches by 36½ inches.

In the possession of a Wiesbaden dealer.

Sale.—Erbach-Schönberg, Frankfort-on-Main, May 10, 1920, No. 26.

1001. **Boats and Figures by a River.**—To judge from the reproduction, this may be genuine. [Possibly identical with 965.]

Signed with the monogram, and dated 1635; oval panel, 14 inches by 20 inches.

Sale.—T—— from France, Brussels, July 15, 1920, No. 26.

1002. **A RUINED CASTLE BY A RIVER.**—The river flows into the right distance. The ruins consist of two arches and massive walls overgrown with foliage, above which rises a well-preserved keep flanked by two hexagonal towers; the more distant tower is used as a dovecot. Below the ruins a path leads to the river where a ferry-boat, carrying three cows, two peasants, and a woman as well as the ferry-man, pushes off from the shore. In the left foreground is a small boat with two men; one rows while the other puts a fish-basket into the water. Above the ferry two boys stand behind a seated man on a projecting part of the bank. In the right middle distance sailing-boats lie at a landing-stage, on which are figures.

There is an obviously forged signature of Isaack van Ostade; panel, 22 inches by 30 inches.

In the possession of Martin Colnaghi, London.
In the collection of F. von Gans, Frankfort-on-Main.

In the possession of K. W. Bachstitz, The Hague, 1920—and there attributed to Salomon van Ruysdael.

1003. **A River.**—The river flows from the left foreground to the right distance in front of the left bank, where stand a long low house and a semicircular tower, both overgrown with ivy, as well as a smaller tower, near a landing-stage with sailing-vessels lying alongside. In the left foreground is a small boat with a fisherman and a large basket; to the right is a rowing-boat.

Signed on the edge of the small boat with the monogram, and dated 1644; panel, 14½ inches by 19½ inches.

In the collection of E. K. von Heintze-Weissenrode, Schloss Glasan.
In the possession of F. Lippmann, The Hague, 1920.

1004. **A RIVER SCENE.**—The river flows straight away to the horizon. On the left bank in front is a bridge, over which passes a hay-wain drawn by three horses. In the middle distance stands a large castle with a massive round keep. Opposite to it, on the right bank, is a walled town with a church outside the walls; in front are figures. Between the castle and the town are two sailing-vessels. In front two fishermen in a boat haul in a net; three men stand on the bank. [Probably identical with 685*a*.]

Panel, 16 inches by 28 inches.

In the possession of the Art Collectors' Association, London, 1921.

1005. **A GREAT RUIN.**—The ruin stands in front on the right bank of a river. In the distance is a stately castle with towers. On the river are two rowing-boats. In one of them are four men. The other, carrying two men, approaches a landing-stage; a man with a basket comes down some steps. On the left a man examines a fish-box. Cloudy sky. [Probably identical with 169.]

Signed in full on the right at foot, and dated 1650; canvas, 39 inches by 43½ inches.

Sale.—J. A. Versijden van Varick, Leyden, October 29, 1791, No. 79 (36 florins).
In the possession of V. G. Fischer, New York, 1912 catalogue, No. 47.
In the possession of Steinmeyer et Fils, Paris.
In the possession of F. Kleinberger, Paris, 1921.

1006. **A WIDE ESTUARY.**—In the left distance is the low shore with a lofty church, houses, and a windmill. To the right is the higher coast with dunes, a gate-tower, and a breakwater behind which lie ships. Boats are going upstream. In the left foreground a man in a red jacket rows a small boat laden with two fish-baskets.

Signed on the boat with the monogram; panel, 11½ inches by 14½ inches.

In the Suermondt Museum, Aachen, 1884 catalogue, No. 196.

1007. **A ROCKY COAST.**—Brown tone. Genuine, although unusual.

Signed in full, and dated 1644.

Exhibited at Aachen, 1903, No. 109.
In the collection of E. Opdenhoff, Aachen.

1008. **A MAN-OF-WAR.**—The ship, flying Dutch colours, and other vessels are in a river. To the left rise the walls of a town with a tower.

Oval panel, 18 inches by 26 inches.

In the Museum, Aix en Provence, 1900 catalogue, No. 276.

1009. **FISHING-BOATS GOING TO SEA.**—A broad sheet of water almost fills the picture. In the distance is a point of land with houses and a windmill. On the horizon to the left is a village. In the immediate foreground is a strip of shore, from which two fishing-boats set out. A larger boat is in the centre. In the left distance are two sailing-vessels. Storm-clouds in the sky. [Possibly identical with 1069*j*.]

Signed on a boat in the left centre with the monogram, and dated 1655; panel, 18½ inches by 24½ inches.

In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 13.

1010. **Four Fishermen Returning from Fishing.**—A man in a red jacket stands on the shore, unloading fish from his boat into a basket. Another man lifts a barrel. In the distance are a village church and a sailing-boat. If genuine, the little picture was painted about 1630.

Signed on the boat with the monogram, and a doubtful date 1644; panel, 9 inches by 10 inches.

In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 16.

1011. **A FISHING-BOAT IN A STORM.**—The boat is in rough water to the left. In the distance is a small village; on the horizon is a sail. Heavy clouds in the sky. Catalogued as by Salomon van Ruysdael. [Pendant to 1069*r*.]

Panel, 8 inches by 11 inches.

Sale.—Ghent, April 26, 1841, No. 195.
In the collection of O. and E. Lavalard de Roye, Paris; given in 1890 to Amiens.
In the Amiens Museum, 1899 catalogue, Lavalard collection, No. 44.

1012. **A SHIP IN A STORMY SEA.**—The ship is making for port. A man has fallen overboard and tries to regain the ship. Men in a small boat come to the rescue. On the shore stand a man and a woman.

Panel, 14 inches by 16½ inches.

In the collection of Josef Hemmerlein, Bamberg; bequeathed in 1838 to the town.
In the Bamberg Museum, 1891 catalogue, No. 225.

1013. **A TOWN.**—The town stands in the left distance beyond a sheet of water. In front is a beacon. On the water are sailing-vessels. To the left is a rowing-boat.

Signed on the edge of the rowing-boat with the monogram, and dated 1650; panel, 10 inches by 16 inches.

A similar picture, dated 1650, was in 1919 in the possession of Steinmeyer of Cologne, who bought it at a Berlin sale.

In the Bachofen collection, Basel.

In the collection of Frau von der Mühll-Bachofen, Basel.

1014. **BOATS IN STORMY WEATHER.**—To the right is a rowing-boat with fishermen. To the left, farther away, are sailing-boats. On the shore is a town with a small church.

Panel, 16 inches by 22 inches.

In the collection of A. P. Vischer-Boelger, Basel.

1015. **A STORM.**—On a storm-tossed river flowing at an angle across the picture two boats run into one another. In the left middle distance a fishing-boat lies near a sea-mark. In the right middle distance is a sailing-boat. On the distant bank stands a church. In the dark sky to the left the sun is setting or the moon rising behind clouds.

Signed on the sailing-boat with the monogram; panel, 10½ inches by 18½ inches.

Exhibited in Berlin, 1915, No. 49.

Sales.—(Probably) G. F. J. de Verhulst, Brussels, August 16, 1779, No. 73 (60 florins, De Meurs).

E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 57 (41 florins, Harrington).

In the possession of F. Kleinberger, Paris.

In the collection of Alfons Jaffé, Berlin.

1016. **SAILING-SHIPS ON A ROUGH SEA.**—In the left foreground is a fishing-boat. In the distance is a line of coast with a church-tower in the centre. [Probably identical with 636*c* or *d*. Cf. 763*b*.]

Signed on the boat to the left with the monogram; octagonal panel, 13½ inches by 17½ inches.

Exhibited in Berlin, 1914, No. 45.

In the collection of Frau Schoeller, Berlin.

1017. **A WIDE EXPANSE OF SEA.**—The waves are tempestuous under a lofty sky with clouds. The sea narrows in the distance between two long tongues of land coming from right and left. Beyond these it broadens again towards the line of flat shore on the horizon. At the ends of the tongues of land two villages with churches stand opposite one another. The smaller village to the right is dominated by a mill on a bastion. The larger village to the left has a harbour for sailing-ships. In the left middle distance comes a tall sailing-ship. Another to the right has run ashore on a point; the sail is being lowered; a man carries a plank. The foreground and left side are in half-shadow; beyond this a ray of sunlight falls on the right middle distance.

Signed on a boat to the left with the monogram, and dated 16—; panel, 28½ inches by 41½ inches.

Exhibited in Berlin, 1906, No. 38, and 1914, No. 47.

In the collection of T. Humphry Ward, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Fifth Hundred Paintings," 1899, No. 17.

In the collection of Max Steinthal, Berlin.

1018. **SAILING-BOATS IN A LIGHT BREEZE.**—The open water, with an island in the right middle distance, is lost in the background between strips of shore on the horizon. On these shores are houses and church-towers; to right and left, close to the edges of the picture, two sails on either side cut the coast-line. In the left foreground two sailing-boats, both with their sails bellying out to the right, go away, one behind the other. In the right foreground piles rise out of the water. Here a fisherman hauls his boat to a sea-mark; in the boat, besides him, are two men with a fish-basket. On a projecting part of the island, in the middle distance, are houses overtopped by a square watch-tower; near by, a sailing-vessel with sails half-lowered has run ashore in the centre of the picture. The clouds hang low and throw the left half of the picture into shadow; the right half is in sunshine. A good picture, somewhat over-cleaned.

Signed on the nearer sailing-boat with the monogram, and dated 1655; panel, 20 inches by 28½ inches.

Exhibited in Bremen, 1904, No. 179.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 134 (28 florins, Spaan).

In the collection of Fräulein M. Focke, Bremen.

In the Kunsthalle, Bremen.

1019. **HAY-BARGES ON A CALM SEA.**—In the right foreground four piles, one carrying a sea-mark, rise out of the water. Two boats are moored. One, in the centre, shows her broadside; the other, behind the bows of the first, shows her stern. Both are laden with hay; their small sails are half-furled. From the nearer boat hay is being unloaded into a rowing-boat lying in front; she carries two men, one of whom stands in the stern with a long pole which touches the left edge of the picture. The smooth sea stretches away to the coast in the distance. The coast to the left is nearer and has a more varied outline than the coast to the right, which is lost on the horizon. Each stretch of coast is cut by a sail. In the lofty sky with clouds are small flocks of birds.

Tall in proportion to its breadth.

In the collection of Comte A. and Comte E. Bloudoff, Brussels.

1020. **EVENING ON THE SEA.**—The sea extends from a low coast-line on the horizon, nearer on the left than on the right, to two points of land in the right foreground. In front of the centre of the distant coast is a flat island with cottages and low trees. By the nearer point of land a sailing-vessel, with sails lowered, lies broadside on; two fishermen in a boat row round her stern. On the sand-bank before her bows are two fishermen. One man with a long pike stands watching the other blow the fire under a big steaming pot. On the more distant point three men land from a small boat; another man empties a pail. In the middle distance to the left a sailing-boat approaches, while to the right two boats sail away; to right and left in the distance are stately frigates. Amid great clouds the sun is setting or the moon rising. [Cf. 1050 and 1051.]

Signed on the lee-board of the sailing-ship with the monogram, and dated 1655; panel, 13 inches by 20 inches.

Sale.—E. Moll the elder, and others, Amsterdam, December 15, 1908, No. 35 (800 florins).

In the collection of Baron A. L. Janssen, Brussels.

1021. **FISHING-BOATS IN A STIFF BREEZE.**—The wide sea is bounded by a line of coast running from the right foreground at an angle towards the left of the horizon. In the outline of the coast a building with a high tower on the right, and a church on the left are prominent. From the right foreground a line of four sailing-boats is seen at an angle in perspective, marking the foreground, middle distance, and distance. In front of the last of these, in the right foreground, which bends over and has the water foaming on her bows, goes another of similar rig in the middle distance. The nearer boat is in the shadow of a cloud; the more distant one is in sunlight. In the left middle distance are some piles with a sea-mark. Three men in a boat are rowing to them. The heavy clouds hang low.

Signed on the sailing-boat to the right with the monogram, and dated 1641 or 1647 (the last figure is not clear); panel, 12 inches by 17 inches.

Exhibited at Amsterdam, 1903, No. 26.

Sale.—Klever, and others, Cologne, January 18, 1892, No. 3.

In the collection of Baron A. L. Janssen, Brussels.

1022. **A Stormy Sea.**

Signed on a boat to the left with the monogram; panel, 14½ inches by 22½ inches.

In the collection of Count Johann Palffy, Pressburg; bought in Vienna in 1884, and bequeathed in 1907 to Budapest.

In the Budapest Museum, 1913 catalogue of the Palffy collection, No. 45.

1023. **An Estuary.**—In the foreground a tongue of land, protected by piles, stretches from the left three-quarters of the way across the picture. Two fishermen are at work in the centre. Farther back is a parallel and shorter row of piles, with a high beacon at the end, below which three fishermen land from a boat to spread out a net. A third projecting piece of land, with cattle grazing, marks on the left the middle distance. Beyond, the open sea extends to the horizon. To the right is a low coast-line on the horizon. In the middle distance are cottages beneath a sea-mark, while in front a rowing-boat approaches. The perspective of the unbroken expanse of water in the centre is marked by a line of four sailing-vessels, which extends from the front to the distance; they are of similar rig and are all sailing away. The cloudy sky is high; the wind has dropped. To judge from the reproduction, this is genuine. [Possibly identical with 1069*g*.]

Signed on the boat in the left foreground with the monogram; panel, 14½ inches by 12½ inches.

In the possession of Plach, Vienna; sold in 1869 to Count Palffy.

In the collection of Count Palffy, Pressburg; bequeathed in 1907 to Budapest.

In the Budapest Museum, 1913 catalogue of the Palffy collection, No. 46.

1024. **BOATS ON STILL WATER.**—In the centre foreground are two rowing-boats with fishermen, one of whom puts out a net. To the right are piles and a floating cask. To the left are reeds. Beyond, in the middle distance a sailing-boat, with a punt in tow, goes towards the left. On a sand-bank to the right is a watch-tower. In the centre of the distance are sailing-boats. On the horizon is a coast-line with trees. Cloudy sky.

Signed on the boat in the left foreground with the monogram, and dated 1654; panel, 8 inches by 11 inches.

In the collection of D. Mesman, Cambridge; bequeathed in 1834 to the University.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. I. 415.

1025. **BOATS IN AN ESTUARY.**—In the left foreground is a large fish-box. Near it is a rowing-boat with three men; the man on the left attends to the box. On the placid water in the left middle distance a sailing-boat, with a punt in tow, moves to the right. In the distance are sailing-ships. On the horizon are a town and a windmill. The sky is blue between great clouds.

Signed on the boat in the left foreground with the monogram, and dated 1643; panel, 14 inches by 13 inches.

In the collection of D. Mesman, Cambridge; bequeathed in 1834 to the University.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. III. 42.

1026. **FISHING-BOATS.** — In front are fishing-boats; in the distance are frigates. The wide and smooth sea is bounded on the horizon by a low coast, from which on either side extends a sand-bank. Two fishing-boats, broadside on, lie in the left foreground, one behind the other, with their mainsails lowered. In the nearer boat are three fishermen. Approaching this boat from the right is a rowing-boat with two fish-baskets on board, and another towing behind; a man in the bows holds a pole. Between these two boats, in the centre, a bird flies close to the water. Three frigates, with sails spread or furled, extend from right to left, one behind the other, in the middle distance. The nearest ship fires a gun. Cloudy sky; evening.

Signed on the fishing-boat to the left with the monogram, and dated 1655; panel, 10½ inches by 13 inches.

Sales.—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 33.
Mrs. John Ashley, and others, London, May 31, 1907, No. 36 (£173 : 5s.).
C. Hoogendijk, and others, Amsterdam, April 28, 1908, No. 43 (2350 florins).

In the possession of F. Kleinberger, Paris.

In the collection of the late A. de Ridder, Cronberg, Frankfort-on-Main, 1910 catalogue, p. 28.

1027. **A Sea-Piece with Boats.**—A fully-manned sailing-ship is attended by two smaller vessels, one of which is transhipping cargo. In a dull yellow tone.

Dated 1626; panel, 14 inches by 28 inches.

Mentioned in *Kunstdenkmäler der Rheinprovinz*, ix. 1 (Düren), p. 123.
In the collection of Cäsar Schüll, Düren.

1028. **FISHING BOATS ON A BROAD INLAND WATER WITH FLAT SHORES.**—In the left foreground is a piece of land, by which lies a rowing-boat with fishermen. One man, standing in the bows, puts out a net; another man on the shore helps with his pole. On the extreme left is a rowing-boat with two men. On the right are two sailing-boats with dark sails; their bows point to the left. The nearer boat carries six men; the other, which has a punt in tow, carries two men. On a low island in the middle distance are a windmill, a farm, and a hay-stack. On the distant shore, on the extreme right, are a great church—similar to St. Bavo's at Haarlem—and two windmills. Through the dark clouds in the sky sunlight falls on the dunes on the horizon to the left.

Signed on the rowing-boat to the left with the monogram, and dated 1656; panel, 15½ inches by 21½ inches.

Etched by J. Eissenhardt.

Sales.—(Probably) Amsterdam, August 23, 1808, No. 61 (25 florins, Reydon).
A. Brentano-Birckenstock, Frankfort-on-Main, April 4, 1870, No. 22 (bought for the Institut).

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 241.

1028*a*. **A RIVER WITH MANY CHANNELS.**—Almost the whole breadth of the foreground is intersected with rows of piles. On the left a sea-mark denotes the entrance to a harbour; there three fishermen haul their net into a boat. Another boat, beyond and a little to the right, also carries three men. On a point of land in the right foreground sits a man; another man stands near, leaning on his stick. In the centre of the river are three lightly rigged sailing-vessels. On the left a church spire amid trees marks the distance.

Panel, 9½ inches by 16 inches.

In the possession of J. S. Goldschmidt, Frankfort-on-Main, 1921.

1029. **A MAN-OF-WAR.**—The ship is seen in the distance on a broad and placid sheet of water. She fires a gun. In front is a boat carrying men and horses. Cloudy sky. Reminiscent of J. van de Cappelle. [Possibly identical with 638*f*.]

In the collection of the Baroness Mathilde von Rothschild, Frankfort-on-Main.

1030. **FISHING-BOATS IN AN ESTUARY.**—Calm weather. In the left foreground is a boat in full sail. A fully-manned rowing-boat steers for her. In the distance are boats and a strip of coast. Heavy clouds. In the grey scheme a flag gives a note of colour.

Panel, 10 inches by 16½ inches.

In the collection of Sir Henry Bate Dudley, Ely, who died in 1824.
In the possession of J. R. Rutley, London, who sold it about the year 1884 to Sir H. Bacon.
In the collection of Sir Hickman Bacon, Bart., Gainsborough.

1031. **A FISHING-BOAT.**—In the distance is the shore with a church to the left. In the centre foreground a fishing-boat sails away on a very rough sea. She is as tall as the picture and heels over to the right. She flies Dutch colours. Two fishermen sit on the port bulwarks; a third man stands by the shrouds. On the right a man rows a boat forward; her bow is cut off by the frame. In the left middle distance, at the edge of the picture, comes a sailing-boat, of the same rig as the first, followed by two others at a distance.

Panel, 14 inches by 22 inches.

In the collection of Arthur Kay, Glasgow.

1032. **AN ESTUARY.**—A river flows into the open sea near a mill in the centre of the distance. The dark outline of the low coast extends from the right middle distance, where there is a village with a church and a harbour for sailing-ships, to the left distance. Three sailing-ships come out of the river. Two others, of the same build, approach before the wind on the left; one is in the middle distance, the other is in the foreground, and her dark sail stands out against the bright sky. On the right a tongue of land, reaching to the centre of the picture and running parallel to the coast-line in the middle distance, forms the foreground; here stands a sea-mark; a man bends over a pail. From this point a ferry-man is poling his boat, in which five passengers are seated, towards the right. The clouds hang low, but are sunlit above.

Panel, 16 inches by 24 inches.

In the collection of Arthur Kay, Glasgow.

1033. **FISHING-BOATS GOING TO SEA.**—The open sea washes a low coast in the distance but stretches on the right to the horizon. In that direction a fleet of six fishing-boats is steering in a fresh breeze. The boats are distributed over the sea, so that the leading boat is in the distance while the rear boat is still in the foreground; all are of the same build and heel over to the right. Behind the last boat two others come forward, making for a landing-stage in the left middle distance, where two sailing-vessels with their sails half lowered have put in. In front of the landing-stage are two fishermen in a rowing-boat. Behind it a long jetty stretches from the left to the centre of the picture with a sea-mark at the end of it. Off the distant shore three frigates lie at anchor. Clouds in shadow or in sunlight leave patches of blue sky; the cloud-shadows mingle with sunlight on the water. Cf. 589.

Signed on the rowing-boat in the left foreground, and dated 1655; panel, 16½ inches by 22 inches.

Sales.—A. Febvre, Paris, April 17, 1882, No. 54 (1700 francs).
Amédée Goutray, Paris, February 23, 1883 (1800 francs); *see* P. Eudel, *L'Hôtel Drouot en 1883*, p. 140.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Second Hundred Paintings," 1895, No. 11.

In the collection of A. Bredius, The Hague; exhibited on loan since 1899 in the Royal Gallery, The Hague, 1914 catalogue, No. 624.

1034. **A STORM RISING OVER THE SEA.**—Beneath dark

clouds with sheet lightning the sea is like a mirror, with strips of light and shadow. On the horizon in the left centre are seen a tiny church-tower and a mill. In the right middle distance is the corner of a town wall. Beside a hexagonal turret a gateway leads to a landing-stage built on piles. Two sailing-vessels lie alongside. The nearer vessel, with her dark mainsail half lowered, is seen broadside on. Fishermen are at work on deck. At the bows lies a rowing-boat; another lies at the stern. The other vessel is seen stern on; her sunlit sails are set; beside her lies a rowing-boat. Farther away, in the centre of the middle distance, comes a sailing-boat; two others follow in the distance. On the left the sea stretches between the distant coast and the dark outline of a rowing-boat in front; two of the three fishermen in this boat haul in a net. [Probably identical with 636*g* and 1074.]

Signed on the boat to the left with the monogram, and dated 1646 (the last figure is uncertain); panel, 16 inches by 24 inches.

Exhibited at Amsterdam, 1903, No. 21; and at Paris, 1921, No. 14.

In the possession of C. Sedelmeyer, "Catalogue of the First Hundred Paintings," 1894, No. 14.

In the collection of Adolphe Schloss, Paris.

Sale.—Amsterdam, December 9, 1902, No. 27 (2250 florins, Valk).

In the collection of C. Hofstede de Groot, The Hague.

1035. **A STORM OVER THE SEA.**—Lightning flashes from dark grey clouds which part on the horizon to the left to show the reddish and sulphury yellow sunset sky. On the right the coast goes away. In the middle distance stands a house with a dovecot; in the darker distance is a tower. To the left the coast is seen on the horizon. On the rough water boats are sailing off the shore and on the horizon. An isolated sailing-vessel is in the foreground, moving to the right; five men are on board, and two of them lower the mainsail. A fisherman on the left rows his boat, laden with a great basket, towards the vessel. Grey tone. Cf. 1110, a replica.

Canvas, 16 inches by 28 inches.

In the collection of L. Nardus, Suresnes.

Sale.—L. Nardus, and others, Amsterdam, November 27, 1917, No. 8 (3300 florins, Goudstikker).

In the collection of C. Hofstede de Groot, The Hague.

1036. **FISHING-BOATS ON A SOMEWHAT RUFFLED SEA.**—Off the coast. In the distance is a village. Brown tone.

Signed on a small boat in the right foreground with the monogram, and dated 1643; panel, 12 inches by 17 inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 51 (13 florins, Gruiter).

In the Hausmann collection, Hanover; acquired as a whole for George V., King of Hanover.

In the Hanover Provincial Museum, 1891 catalogue, No. 158.

1037. **FISHING-BOATS OFF THE COAST.**—To the left is the coast, to the right the sea. The boats are in front and in the middle distance. Sketchy. Erroneously catalogued as "in the manner of J. van Goyen."

Panel, 11½ inches by 10 inches.

In the Hausmann collection, Hanover; acquired as a whole for George V., King of Hanover.

In the Hanover Provincial Museum, 1891 catalogue, No. 159.

1038. **SAILING-VESSELS OUTSIDE A HARBOUR.**—The open sea divides in the middle distance into two channels. The narrower channel to the right leads between the end of a landing-stage, built on piles in the middle distance, and a peninsular which projects from the distance and ends in a harbour with a stately church-tower. The broader channel to the left leads between that peninsular and a projecting bank, also with a church on it, in the left middle distance. On the broader channel four sailing-vessels, in a line from front to back, are sailing in a stiff breeze. On the landing-stage to the right is a sea-mark. A man bends over the railing. A ladder leads down to the water. On the dark sea with its rough waves there are patches of light. Brown tone.

Signed in full; panel, 14 inches by 19½ inches.

Exhibited at Amsterdam, 1903, No. 30.

Sales.—S. Bos, Amsterdam, February 21, 1888, No. 58 (560 florins).
W. W. B. Jansen and Altmann, Amsterdam, March 3, 1891, No. 46.
Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 39 (590 florins, Van Gelder).

In the collection of J. Korthals Altes, Heemstede.

Sale.—C. G. van Baerle of Utrecht, and others, Amsterdam, May 24, 1921, No. 15.

1039. **FISHING-BOATS OFF THE COAST.**—The rough sea is open to the left. On the right the coast runs away at an angle from the middle distance; in the centre of it are houses round a squat church-tower. On the extreme right a dyke, protected by piles, projects from the coast towards the front; at the end of it is a sea-mark, where a boat with five men comes alongside, and to which a man with a dog is running. Sailing-boats ranged one behind another and brought close together in the distance mark the perspective in the left half of the picture. In the distance a frigate with her sails set anchors off shore. In front a fishing-boat, carrying seven men and having a punt in tow, sails away. In the centre the sea off the coast is clear of boats, except for a small boat tossing in front; a fisherman in this boat is rowing, while another man puts out a net. Low-lying clouds cast a shadow on the foreground and the left middle distance.

Signed with the monogram, and dated 1655; canvas, 43½ inches by 60½ inches.

In the collection of A. Thieme, Leipzig.

In the collection of E. F. Weber, Hamburg, 1892 catalogue, No. 198.

Sale.—G. Hoogendijk, and others, Amsterdam, April 28, 1908, No. 41.

In the Simbryskoff collection, Helsingfors.

1040. **A BROAD DEEP BAY.**—Round the bay is a low coast-line which at the sides is near the middle distance, and in the centre makes a wide curve back to the horizon. In the right middle distance a narrow

tongue of land projects from the coast to a sea-mark rising from the water in the centre of the picture. On this tongue of land stands a church with a squat tower; two frigates are anchored in front of the church; a sailing-boat is passing. On the left is a landing-stage. Two men standing on it watch two large fishing-boats, almost in the centre, which come before the wind close behind one another towards the landing-stage; one is lowering her mainsail and turning. In the middle distance another group of sailing-boats are making for a small sail in the distance. The waves are agitated by the fresh breeze; lights and shadows play on the water.

Signed on the boat to the left with the monogram, and dated 1655; panel, 17 inches by 22 inches.

In the collection of J. O. Gottschald, Leipzig; bequeathed in 1903 to the town.
In the Leipzig Museum, 1914 catalogue, No. 788.

1041. **SAILING-BOATS AND A ROWING-BOAT ON ROUGH WATER.**—In the distance is the coast with a tower. Dark sky. A masterly picture in a warm grey tone; painted about 1650.

Signed on the rowing-boat to the left with the monogram; panel, 12 inches by 10 inches.

Exhibited at Leipzig, 1889, No. 86.
In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 29; acquired as a whole in 1916 by the town.
In the Leipzig Museum.

1042. **A STIFF BREEZE.**—In the right centre foreground a fishing-boat is under way in a choppy sea. In the middle distance are other boats. On a point of land to the left are four cows. Sea-gulls fly across the cloudy sky.

Signed in full in the right foreground, and dated 1654; panel, 14½ inches by 20½ inches.

In the collection of George Salting, London; bequeathed in 1910 to the nation.
In the National Gallery, London, 1920 catalogue, No. 2577.

1043. **RIVER SCENE WITH FISHING-BOATS.**—In the left foreground two men in a rowing-boat cast a net. To the right are a fishing-boat and a skiff. In the distance are shipping and a village.

Signed with the monogram, and dated 1638; panel, 12 inches by 10 inches.

Sale.—G. Roupell, London, June 25, 1887, No. 22 (M. H. Colnaghi).
In the collection of George Salting, London; bequeathed in 1910 to the nation.
In the National Gallery, London, 1920 catalogue, No. 2580.

1044. **BOATS ON CALM WATER.**—To the left sailing-boats lie at a landing-stage. In front fishermen haul in a net. Cloudy sky. In a delicate grey tone.

In the collection of William Asch, London.

1045. **FISHING-BOATS IN AN ESTUARY.**—A broad sheet of water, open on both sides, is bounded on the horizon by a low coast-

line, with a church to the right that is reminiscent of Haarlem. The coast projects from the left to the middle distance, where stands a village with a church. Opposite to this is a flat island. In the channel between, sailing-boats lie along both shores; three other boats under way mark the perspective to a windmill on the horizon. On the open water off the coast boats are moving in the calm; the centre is clear. In the right foreground a fully-rigged sailing-vessel moves away; three men in a boat row away from her to the right. In the left foreground three men in a small boat put out a net. In the middle distance a sailing-vessel comes forward. Cumulus clouds in the sky.

Signed on the rowing-boat to the left with the monogram, and dated 1655; panel, 13 inches by 16 inches.

Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 73 (520 francs, Le Roy).

In the collection of G. Munniks van Cleef, Utrecht, 1862; not in the sale in Paris, April 4, 1864.

Sales.—C. R. Ruhl, Cologne, May 15, 1876, No. 68.
H. du Bus de Gisignies, Brussels, May 9, 1882, No. 28 (800 francs, Sedelmeyer).

In the collection of Prince Demidoff, San Donato, Florence.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Pictures," 1898, No. 41.

In the collection of R. Kann, Paris, 1907 catalogue, No. 39.

In the possession of Duveen Brothers, London.

1045*a*. **A ROUGH SEA.**—A sailing-boat. A rowing-boat with two fishermen seated and one standing. To the left is a landing-stage built of piles.

In the collection of Lord Iveagh, London, No. 25.

1046. **A SEA PIECE.**

Exhibited at Liége, 1893, No. 56.

In the Brahy-Prost collection, Liége.

1047. **BOATS ON ROUGH WATER.**—On the horizon is a strip of low coast-line, with a church-tower on the right, and, in the right middle distance, a narrow projecting tongue of land. In the centre foreground, which is in shadow, a tall sailing-vessel, carrying six men, is anchored broadside on; she has a boat in tow, and another boat with two men lies at the bows. In the left foreground four men are rowing a boat. In the distance lies a three-master with sails furled. Cloudy sky; a fresh breeze.

Signed on the boat to the left with the monogram, and dated 1644; panel, 16 inches by 25 inches.

Exhibited at the Royal Gallery, The Hague, 1919.

Sale.—Melville Wassermann, Paris, June 12, 1919, No. 17.

In the possession of J. Goudstikker, Amsterdam, 1919.

In the collection of F. Lugt, Maartensdijk, Utrecht.

1048. **A STORM APPROACHING OVER THE SEA.**—Evening. To the left is a wooden sea-mark, with figures. Boats on the water,

Signed on the lee-board of a boat with the monogram, and dated 1647; panel, 18 inches by 27½ inches.

In the Mannheim Museum, 1900 catalogue, No. 174.

1049. **FISHING-BOATS ON A CHOPPY SEA.**—The dunes are in the right distance.

Signed on a boat to the right with the monogram, and dated 1640; panel, 30½ inches by 46 inches.

In the collection of the Elector Karl Theodor, Munich (who died in 1799).
In the Schleissheim Gallery, till 1881.
In the Aeltere Pinakothek, Munich, 1914 catalogue, No. 536.

1050. **FISHING-BOATS AND WARSHIPS.**—On still water, said to be off Moerdijk. The sea, the line of coast on the horizon, and the island in front of it are much the same as in 1020 and 1051; the island is somewhat more to the right, and the distant tower has a steeple. In front is a flat shore; in the centre lie two boats side by side, one containing three men and the other one man. On the right near by, beneath a sea-mark, stand three fishermen and a boy with a dog. In the left middle distance two sailing-boats of similar rig move one behind the other. Farther away to the right are three frigates under sail; one of them fires a gun. The clouds are reflected in the water.

Signed on the edge of a rowing-boat with the monogram, and dated 1654; canvas, 15 inches by 24½ inches.

Sale.—Freiherr K. von Mecklenburg of Berlin, Paris, March 12, 1870, No. 17 (5000 francs).

In the Metropolitan Museum, New York, 1914 catalogue, No. G 741-1; purchased in 1871.

1051. **FISHING-BOATS AT A LANDING-PLACE.**—The wide expanse of water is bounded on the horizon by a strip of coast running at an angle across the picture; in the centre of the coast is a church, while at the side is a mill. In front of the coast, in the middle distance, a flat and narrow island with a farm on it extends across the right half of the picture. The scene is the same as in 1020 and 1050. A sailing-boat is in front of the island. In the right foreground is a rowing-boat with four fishermen; one is rowing to the right, while another holds on his shoulder a long pike, rising against the horizon. To the left the foreground is prominent. At a point of land two sailing-vessels are moored; the nearer one has lowered her sail; the other has a net hung up to dry. Fishermen are at work. Great baskets lie in the boats, in the water, and on the shore. Light clouds. [Possibly identical with 1081.]

Signed twice on the boats "v G" and "J V G," and dated 1655; panel, 14½ inches by 20½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 84; at the Burlington Fine Arts Club, London, 1900, No. 10; at the Whitechapel Art Gallery, London, 1904, No. 170.

In the collection of R. M. R. Burrell, London.
Sale.—Sir B. B. Burrell, London, June 12, 1877, No. 22.
In the collection of H. J. Pfungst, London.

In the collection of J. J. van Alen, formerly at Rushton Hall, Kettering, and now in New York.

1052. **AN ESTUARY WITH A LANDING-STAGE.**—On the landing-stage to the left is a lantern on a high pole with a ladder. Near it are figures. A boat comes in. On the right a fishing-boat in full sail makes for the harbour entrance. In the distance are ships and a town. Stormy weather.

Signed on a pile in the water in the centre with the monogram; panel, 8 inches by 12 inches.

In the collection of H. J. Pfungst, London.

In the collection of J. J. van Alen, formerly at Rushton Hall, Kettering, and now in New York.

1053. **FISHING-BOATS IN AN ESTUARY.**—In the centre a broad channel leads into the distance between flat shores that tend to approach; in the left middle distance, behind a dyke, is a house; on the right is a church. On both sides in front are landing-stages built of piles. By the larger stage to the right lie three sailing-vessels. The nearest of these carries seven or eight men; approaching her from the left, in the centre of the picture, is a rowing-boat with four men. By the shorter landing-stage to the left is a small boat with two fishermen. Isolated sailing-vessels are seen here and there in mid-channel. White clouds in a blue sky; a calm.

Signed on the rowing-boat in the left foreground with the monogram, and dated 1652; panel, 12½ inches by 15½ inches.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 166.

In the collection of H. J. Pfungst, London.

In the collection of J. J. van Alen, formerly at Rushton Hall, Kettering, and now in New York.

1054. **A STORM.**—The lightning flashes from dark clouds. A rainbow extends at an angle to the right. On the horizon to the left the sky is clearing. Thither flows a broad river, the water of which is rough. The right bank is seen to the distance where, near a windmill, it meets the left bank, first seen in the middle distance. Amid storm-tossed trees on the right bank are two poor fishermen's cottages; farther away, in the centre, is a church with a steeple. Alongside the bank three vessels, heeling over sharply, sail away one behind the other. In the right foreground a rowing-boat with four men goes on a diagonal course. To the left, above piles rising high out of the water in front, is the tall outline of a sailing-vessel; the sails are half lowered; the ship is coming in and has run aground.

Signed in full in the right foreground on a pile, and dated 1641; canvas, 48½ inches by 60½ inches, according to an English photograph—but 54 inches by 72 inches according to Sedelmeyer; or 64 inches by 70 inches according to the Paris 1911 catalogue.

Exhibited at the New Gallery, London, 1897–98; by Sedelmeyer in Paris, 1901, No. 82; in Paris, 1911, No. 42—*see* Dayot's work on the exhibition, No. 44.

Sales.—Amsterdam, June 4, 1766, No. 13.

G. Braamcamp, Amsterdam, July 31, 1771, No. 67 (80 florins, P. Yver).

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Sixth Hundred Paintings," 1900, No. 25.

In the collection of Baron d'Erlanger, Paris.

1055. **A SEA PIECE.**—A ship fires a gun.

A small picture.

In the collection of H. Heugel, Paris.

1056. **A STORM COMING ON NEAR THE COAST.**—The coast is to the right. Two promontories in front and in the distance enclose a bay. In front the shore round a sea-mark is protected by piles. One of two rowing-boats, each carrying two fishermen, comes in. On the promontory beyond is a town with a church-tower between a windmill and the sails in the harbour. In front of the bay in the middle distance lies a sandbank. A sailing-boat with a punt in tow is passing in the centre. Sailing-vessels mark the perspective of the open sea to the left. Two are on the horizon; three others approach in the foreground as tall dark silhouettes. The leading boat, strongly manned, turns to the right; a rowing-boat comes to meet it; one of the five fishermen, with a boat-hook, tries to come alongside. Bright and sombre clouds cause a play of light and shade on the still water.

Signed on the largest sailing-boat to the left with the monogram; panel, 19½ inches by 28 inches.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Seventh Hundred Paintings," 1901, No. 12.

In the collection of the late Adolphe Schloss, Paris.

1057. **FISHING-BOATS.**—On a calm sea off the coast, on which are trees and houses. The coast extends from the middle distance to the background at an angle, and stretches over the centre of the picture. At the end of it is a harbour for sailing-vessels, near a village with a church and a windmill. Round about it are sailing-vessels on the open sea; they stand out against the horizon. In the left foreground is a sea-mark. A man moors his boat, in which three men are standing. His stern touches a small fishing-boat, from which a net is put out. On the right a sailing-boat with six men sails away at an angle.

Panel, broad in proportion to its height.

Exhibited at the "Starye Gody" (Old Times) Exhibition, Petrograd, 1909, No. 368.

In the collection of the Grand Duke E. J. W. Constantine Constantinovitch, Petrograd.

1058. **SAILING-BOATS OFF AN ESTUARY.**—In a fresh breeze. Flat banks run away on each side from the middle distance and disappear beyond. Sailing-boats mark the foreground, middle distance, and distance in mid-stream. One boat in front, with a punt in tow, goes upstream; two men sit at the stern; the water foams on the bows. A similar sailing-boat comes to meet her from the middle distance. On the horizon are four sailing-vessels, heeling over sharply to the right. In

the left foreground a man rows three fishermen. Piles rise from the water in front, as far as a sea-mark, where there is a small boat with two fishermen. The foreground is in shadow and the middle distance in sunlight. Sombre clouds.

Panel, 20½ inches by 29 inches.

In the collection of the late W. L. Elkins, Philadelphia, 1908 catalogue, No. 94.

1059. **A FISHING-HARBOUR WITH A STORM COMING ON.**—To the left is the sea-wall; in front of it is a tumble-down hut built on piles. To the right of it is a man with a fish-basket. At the point of land lies a rowing-boat with a man. In the right middle distance many fishing-boats, mostly with sails lowered, lie at anchor within the protection of the piles. In the centre is a view of open water, on which are several sailing-boats. Dark and stormy sky with one sudden flash of lightning.

Signed on the rowing-boat in the right centre foreground with the monogram, and dated 1642; panel, 12 inches by 16 inches.

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 73; it was there in 1765.

1060.—**A ROWING-BOAT, A SAILING-BOAT, AND A FRIGATE.**—On the open sea. The coast with a village and church appears only in the right distance. The centre remains open. On the right foreground, near the edge of the picture, a sailing-boat with a flag goes away. On the left is a boat flying Dutch colours; two men row a personage to a frigate, which lies with sails set in the middle distance. To the left of her ships are sailing in the distance.

Signed to the right on the lee-board of the sailing-boat with an unusual monogram; panel, 11½ inches by 16½ inches.

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 74; it was there in 1765.

1061. **TWO OLD WATCH-TOWERS ON A RIVER-DELTA.**—From the horizon to the left a river flows past low banks and divides in the middle distance into two channels. One of these goes across the picture to the right at an angle; on it are two sailing-boats. The other channel on the left comes straight to the front. Its perspective is marked by four ships, one behind the other; the nearest vessel, with a punt in tow, carries many men and sails away to the left. Where the river divides, in the middle distance, two lofty watch-towers stand in the shallow water; one has a roof and the other has not. In front of them in the right foreground three long sandbanks stretch parallel to one another. On the nearest a small boat has run aground; a fisherman with a boat-hook lands. Cf. 1113.

Signed in front to the right of the rowing-boat with the monogram, and dated 1646; panel, 20 inches by 26 inches.

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 75; it was there in 1819.

1062. **Peninsulas and Islands.**—Peninsulas and islands break up a broad sheet of water. In the left half of the picture are two narrow

and parallel tongues of land. One marks the foreground; at the point lie two fishing-boats. The other marks the middle distance; in front of it lies a boat with her sail half lowered. Two islands emphasise the distance in front of the low coast-line on the horizon; on the larger island in the centre are a village and a mill. In the right half of the picture the water stretches unbroken from the front to the middle distance, where, on an island, two houses and a sea-mark stand out against the horizon. Between the two islands in the right centre a frigate under sail shows her high poop; she fires a gun. Another frigate is seen nearer to the horizon. Dull and heavy clouds in the sky.

Panel, 19½ inches by 27 inches.

In the collection of Sir Herbert Cook, Richmond, 1914 catalogue, No. 261.

1063. **A RIVER SCENE WITH NUMEROUS BOATS.**—At the head of a landing-stage in the left foreground, which is in shadow, are an angler and other figures. In the right middle distance is a boat; two fishermen haul in a net. In the distance are houses.

Signed on a boat with the monogram, and dated 1643; panel, 13½ inches by 17½ inches.

In the collection of F. J. O. Boymans, Utrecht.
In the Boymans Museum, Rotterdam, 1916 catalogue, No. 162.

1064. **SAILING-BOATS ON A ROUGH SEA.**—The sea is bounded in the left distance, to beyond the centre of the picture, by a coast-line with a church similar to that of Haarlem. In the right middle distance is a landing-stage, on which are a hut and figures; at the end of it lie two sailing-boats. The perspective of the left half of the picture is marked by sailing-vessels in front, in the middle distance, and beyond. The nearest vessel, carrying many men and having a punt in tow, sails away; others of similar rig come from the middle distance towards her. Great clouds in the sky. Brown tone.

Signed with the monogram, and dated 1651; panel, 14½ inches by 13 inches.

Sale.—Amsterdam, December 9, 1902, No. 25*a* (1025 florins, Boymans Museum).
In the Boymans Museum, Rotterdam, 1916 catalogue, No. 163.

1065. **At a Landing-stage.**—In the left foreground two fishing-boats flying Dutch colours lie at a landing-stage. In the nearer boat a man, stooping down, takes in the foresail. On the distant shore is a church. A boat in the right foreground carries a man and a large fish-basket.

Panel, 15½ inches by 23½ inches.

Mentioned by O. Granberg, *Les Trésors d'art en Suède*, 1911, i. No. 160.
In the collection of the late J. Bolinder, Stockholm.

1066. **A Sailing-boat.**—On the sea in the left foreground is a sailing-boat flying Dutch colours. Others are in the middle distance and beyond. In the distance is a town. In the right foreground are piles in the water. Grey tone.

Signed with the monogram, and dated 1646; panel, 14 inches by 13 inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 370; and *Les Trésors d'art en Suède*, 1911, i. No. 53.
Exhibited in Stockholm, 1893, No. 30.
In the collection of the late C. J. Fahlcrantz, Stockholm.

1067. **FISHING-BOATS IN A STIFF BREEZE.**—In the centre foreground a ship carrying six men sails to the right. A rowing-boat with three men in the right foreground and a sailing-boat in the left middle distance are going to the left. On the bank, which runs across the picture diagonally and forms a background for the water, are windmills amid bushes. A good picture in a greyish-yellow tone.

Signed with the monogram, and dated 1641; panel, 15 inches by 22 inches.

Mentioned by O. Granberg, *Les Trésors d'art en Suède*, 1911, i. No. 159.
Sale.—De M——, and others, Amsterdam, February 23, 1904, No. 12 (1725 florins).
In the collection of Count W. von Hallwyl, Stockholm.

1068. **EVENING ON A BROAD ESTUARY.**—Boats are sailing about. In the cloudy sky the moon is rising.

Panel, 16 inches by 24 inches.

Sale.—Amsterdam, October 1, 1778, No. 52 (15 florins, Wubbels).
In the possession of E. Warneck, Paris; sold to Strasbourg.
In the Strasbourg Museum, 1903 catalogue, No. 133.

1069. **A RUINED FORTRESS (Fort Bath ?).**—In the centre background the fortress stands on an island in a broad sheet of water. Near it to the left the nearer of two frigates fires a gun. On the horizon to the right is a strip of land. In the left foreground a boat approaches a point of land with a beacon; another boat puts off. Almost in the centre is a rowing-boat between two sailing-vessels. Great clouds in the sky.

Signed on the nearer boat to the left with the monogram; panel, 10 inches by 16½ inches.

In the collection of Count Lambert-Sprinzenstein, Vienna; given in 1821 to the Academy.
In the Vienna Academy of Arts, 1900 catalogue, No. 736.

1069*a*. **A Sea Piece.**

In the collection of François Tartarolis, Leyden; in the inventory of December 7, 1656, taken by S. van Swanenburch, Leyden; noted by A. Bredius.

1069*b*. **Boats and Skiffs on somewhat Rough Water.**—[Pendant to 66.]

Panel, 16 inches by 21½ inches.

Sale.—Jan Maul, and others, Leyden, September 28, 1782, No. 30 (100 florins, with pendant, Coclers).

1069*c*. **Boats on Gentle Waves.**—In the centre fishermen haul in a net. On the right a boat is under sail. Near her are a ferry-boat

with passengers and other craft. Very thinly painted and true to nature. [Probably identical with 637.]

Panel, 30 inches by 45½ inches.

Sale.—Jan Maul, and others, Leyden, September 28, 1782, No. 31 (50 florins, Heenk).

1069*d*. **A Storm over Rough Water.**—The lightning is very naturally rendered.

Sale.—Jan Maul, and others, Leyden, September 28, 1782, No. 169 (3 florins 10, Coclers).

1069*e*. **Ships sailing on a Rough Sea.**—Loose in style.

Canvas, 26 inches by 30 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 163 (19 florins, Ruys).

1069*f*. **Fishing-boats and other Vessels.**—The boats are in front on still water. In the middle distance are men-of-war and merchantmen.

Panel, 11 inches by 16½ inches.

Sale.—J. Witsen, Amsterdam, August 16, 1790, No. 26 (45 florins, with No. 27 of the sale, Spruyt).

1069*g*. **Boats on Still Water.**—In front fishermen in a small boat haul in a net. In the middle distance are boats under sail. In the distance is a village. Sunny. [Possibly identical with 851 or 1023.]

Panel, 14 inches by 12½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 130 (6 florins, Spaan).

1069*h*. **By a Sea-mark.**—Two rowing-boats with figures. In the distance are sailing-boats and other craft.

Panel, 12 inches by 14 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 132 (2 florins 5, Delfos).

1069*i*. **Boats on Smooth Water.**—In front fishermen in a small boat haul in a net. In the middle distance are sailing-vessels. Beyond lies a village.

Panel, 9 inches by 7 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 139 (4 florins, Spaan).

1069*j*. **Boats on a Wide Sheet of Water.**—In front are fishermen. In the middle distance are sailing-boats. Beyond is a town. True to nature and bright. [Pendant to 634*c*. Possibly identical with 1009.]

Panel, 20½ inches by 24½ inches.

Sales.—J. Wubbels, Amsterdam, July 16, 1792, No. 128 (100 florins, with pendant, J. van der Hoogt).

Amsterdam, August 21, 1799, No. 49 (40 florins, Sterk).

1069*k*. **Sailing-boats on a Rough Sea.**—A small boat with fishermen lies by a point of land in front—to left and right.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, June 16, 1802, No. 63 (2 florins 5, Delfos).

1069*l*. **A River Scene with a Distant Castle.**—Stormy weather. On the rough water are many vessels; in front is a boat with sailors. Bright and masterly in style.

Panel, 9½ inches by 14 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 29 (21 florins, bought in).

1069*m*. **On Ruffled Water.**—A small boat with a fisherman lies beside a wooden landing-stage built of lattice-work. In the distance are cottages and sailing-boats.

Panel, 11 inches by 13 inches.

Sale.—Amsterdam, May 7, 1804, No. 69.

1069*n*. **Rough Waves on a Sheet of Water.**—In the distance are sailing-boats and other craft. To the right is a village.

Panel, 13 inches by 17½ inches.

Sale.—R. Sondag, and others, Rotterdam, July 5, 1813, No. 62.

1069*o*. **Fishermen in their Boats.**—The fishermen are near the shore in front. On the smooth water ships are under sail; two lie at anchor. Bright and true to nature.

Panel, 15½ inches by 19½ inches.

Sale.—W. Ryers, Amsterdam, September 21, 1814, No. 40 (37 florins 5, Coclers).

1069*p*. **Ships under Sail in an Estuary.**—A barque is fully rigged. In the distance are houses, a beacon, and a town. Transparent, spirited, and broad in style. [Probably identical with 37.]

Panel, 13½ inches by 21 inches.

Sale.—H. J. Stiers d'Aertselaer, Antwerp, July 29, 1822, No. 71 (9 florins).

1069*q*. **Boats on a Storm-tossed Sea.**—In the left foreground fishermen in a small boat haul in a net. In the centre is a boat in full sail. On the horizon are other craft.

Panel, 15½ inches by 20 inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 65 (95 florins, Gruyter).

1069*r*. **Fishing-boats off a Distant Coast.**—To the right is a village. [Possibly identical with 532. Pendant to 1011.]

Panel, 7 inches by 10½ inches.

Sale.—Ghent, April 26, 1841, No. 194.

1069*s*. **The Entrance to a Harbour.**—To the left, on the sea. True to nature.

Panel, 21½ inches by 26½ inches.

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 21 (105 florins, De Reus).

1069*t*. **A Calm Sea.**—A good picture.

Mentioned by Waagen, iii. 222.

In the collection of Howard Galton, Hadzor, Droitwich, 1854.

1069*u*. **A Sea Piece.**—Attractive and true to nature.
Mentioned by Waagen, ii. 270.
In the collection of Miss Rogers, London, 1854.

1069*v*. **The Coast with a Boat.**—Careful and strong in colour.
Mentioned by Waagen, iii. 388.
In the collection of the Earl of Shrewsbury, Alton Towers, 1854.

1069*w*. **A Merchantman.**—She is sailing, with other craft, on a rough inland water. The clouds presage a storm. [Pendant to 640*a*.]
Canvas, 28 inches by 33½ inches.
Sale.—Amsterdam, October 9, 1855, No. 33.

1069*z*. **A Sea Piece.**
Signed with the monogram; panel, 16½ inches by 26½ inches.
Mentioned by Frimmel, *Lexicon der Wiener Gemäldersammlungen*, i. 18.
In the collection of Count Bandinelli, Vienna.
In the collection of V. A. von Adamovics, Vienna, 1856.

1070. **The Sea.**—With good accessories. Cf. 883*a*.
Panel, 23½ inches by 35½ inches.
In the Baranowsky collection, Vienna.
Sale.—Samuel Festetits, Vienna, April 11, 1859, No. 67—the sale did not take place. According to Frimmel, Brandeis, who bought the picture (883*a*) at the Gsell sale in 1872, took it to Paris. If the identification is correct, the dimensions given for this or for 883*a* must be wrong.

1070*a*. **A Sea Piece.**—Spirited in style; in a light ashen-grey tone.
Mentioned by Waagen, Suppl., 283.
Exhibited at the British Institution, London, 1862, No. 126.
Then in the collection of Sir Culling Eardley, Belvedere, Erith.

1070*b*. **A Choppy Sea.**—Ships are sailing about.
Signed; panel, 21½ inches by 37½ inches.
Mentioned by Parthey, i. 510 (1863).
In the Von Krane-Matena collection, Darmstadt.

1070*c*. **A Sea Piece.**—Fishermen in boats by a dyke, not far from Zaandam. [Possibly identical with 731.]
Signed with the monogram, and dated 1656; 18½ inches by 24 inches.
In the Desnoyers collection.
Sale.—Vienna, November 9, 1875, No. 121.

1071. **A Sea Piece.**—In the left foreground is a boat with figures. Farther away are sailing-ships.
Signed in full on the boat in the left foreground, and dated 1649; canvas, 21 inches by 32 inches.
Sale.—Camille Marcille, Paris, March 6, 1876, No. 35.

1072. **A Canal.**—With gentle waves. In the middle distance are two fishing-boats and a skiff. On the horizon are dunes and a town.
Signed in full; panel, 13½ inches by 17 inches.
Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 54 (800 marks).

1072*a*. **A Sea Piece.**
Signed; panel, 14 inches by 20 inches.

Exhibited in Brussels, 1882, No. 72.
Then in the collection of the Duc d'Arenberg, Brussels; not in the catalogues by W. Bürger or by Lafenestre and Richtenberger.

1072*b*. **A Sea Piece.**
Panel, 33 inches by 44½ inches.

Exhibited in Brussels, 1882, No. 83.
Then in the collection of Sir Henry Barron, Brussels.

1073. **A Man-of-war firing a Salute.**—She is going to sea. Other ships are sailing on smooth water. In front three fishermen in a rowing-boat haul in a net; a fully-rigged merchantman sails by. On the horizon is a town.

Signed on a boat with the monogram, and dated 1664 (?); panel, 17 inches by 22 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 103 (440 francs).

1074. **A Storm coming on.**—Through a gap in the clouds is seen the copper-coloured sky. On the horizon there is sheet lightning. Ships are sailing on the sea. At a landing-stage in front a boat is unloading. In the distance are a tower, a mill, and a little town. [Probably identical with 1034.]

Signed with the monogram; panel, 15 inches by 22½ inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 107 (400 francs).

1075. **A Storm at Sea.**—In a boat in front eight persons are fishing. Canvas, 31½ inches by 42 inches.

Sale.—D. M. Alewijn, Amsterdam, December 16, 1885, No. 20.

1076. **A Canal.**—The canal fills the whole foreground and narrows in the distance, where, on its banks, are a church and houses. In the right foreground is a projecting tongue of land, with cattle grazing. The water is enlivened with many ships and boats, fully manned. In a fine silvery tone.

Signed to the left on a drifting plank with the monogram, and dated 164– (the last figure is illegible); panel, 14½ inches by 24 inches.

Sale.—C. Grote, and others, Cologne, June 7, 1886, No. 78 (8000 marks; Steinmeyer).

1077. **Fishing-boats on a Stormy Sea.**—The boats are hurrying into port—a town with a church-steeple on a peninsula in the left distance. From the right three sailing-vessels follow one another on a diagonal course into the distance. The leading vessel in the centre background is a frigate; the others are fishing-vessels flying Dutch colours. Parallel to them in the left centre goes another sailing-vessel. In front a boat with five men is tossing up and down; two of the men are rowing her to the left on the edge of the shadowed foreground. Beyond, the sea is dimly lighted under a cloudy sky.

Oval panel, 15 inches by 20½ inches.

Sales.—Amsterdam, March 30, 1874, No. 29—possibly identical with the following sale:
David van der Kellen of The Hague, Amsterdam, 1874.
Baron E. von Niesewand of Mülheim, London, June 9, 1886, No. 51.

1078. **Five Fishing-boats preparing to go to Sea.**—The boats are on the right. Small boats lying beside them bring passengers and stores. By a point of land in the left foreground, where two men blow the fire under a pot, lie two boats. One carries four figures and some pots; the other has three figures under a canvas roof. In the distance are ships. On the farther bank stands a town with walls and windmills. The water reflects the cloudy sky. An effective picture, strongly painted, with fine transparent colours. [Probably identical with 589.]

Signed on a boat to the left, and dated 1655; panel, 18 inches by 26 inches.

Etched by Courtry.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 29 (7000 francs).

1079. **Fishing-boats off an Estuary.**—The broad river narrows in the middle distance between its banks: in the left distance, near a windmill, the narrow channel is lost to sight. There three sailing-boats are moving; a fourth, to the left, has left the river-mouth. In front the middle of the sea is clear, save for a gull flying low past a drifting barrel. On the left, by the piles of a sea-mark, lies a rowing-boat; one of the two fishermen is using his pole, while the other puts out a net. On the right a sailing-vessel is stealing away to the left; she is unloading goods into a rowing-boat at the stern. A similar vessel comes towards her from the middle distance. High sky with clouds.

Signed on the small boat in the left foreground with the monogram, and dated 1633 (1653?); panel, 14 inches by 23 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 50 (32 florins, Bouwer).
In the collection of Etienne Arago.
Sale.—G. Rotham, Paris, May 29, 1890, No. 45 (10,000 francs).

1080. **IN AN ESTUARY.**—Men in boats take in sail. Much damaged.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 29 (£42, Lesser).

1081. **AN ESTUARY WITH BOATS.**—In the distance to the right is a town with windmills. [Possibly identical with 1051.]

Panel, 13 inches by 19 inches.

Exhibited at Munich, 1889, No. 130.
Sale.—H. T. Höch, Munich, September 19, 1892, No. 336 (300 marks).

1082. **Shallows.**—The banks of a broad river are seen in the middle distance, where, to the right, is a village with a church and a harbour for sailing-vessels. In front, on the calm sea, are fishing-boats. In the left foreground one boat with slack sails creeps away to the left. Two fishermen in a small boat follow. To the right a fully-manned rowing-boat comes forward. In the centre the water stretches unbroken from a drifting cask in front to a sailing-vessel in the middle distance. High sky with clouds.

Signed and dated; panel, 14½ inches by 24 inches.

In the collection of Charles Butler, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the First Hundred Paintings," 1894, No. 12.

1083. **A FRIGATE FIRING A GUN.**—On smooth water in the right middle distance the frigate under full sail steers to the right. In front of her is a rowing-boat, beyond which sailing-vessels are scattered over the sea. On the horizon is a low coast-line. In the left half of the picture a narrow tongue of land projects across the middle distance; a ship sails in front of it to the left. In the left foreground is a sandbank; on it, in the centre, is a tall sea-mark; to the left, near by, a small boat with two fishermen puts off; a third man on shore bends over a fish-basket. Great clouds in the sky. Irretrievably damaged. [Probably identical with 1089. Pendant to 532.]

Signed on the left with the monogram; panel, 6 inches by 9 inches.

Sales.—M. Neven, Cologne, March 17, 1879, No. 81.
A. Schönlank, Cologne, April 28, 1896, No. 65 (260 marks).

1084. **SAILING-BOATS.**—On the river in front is a small fishing-boat.

Signed in full; 10½ inches by 15 inches.

Sale.—P. Jacques, Amsterdam, March 2, 1897, No. 12 (2700 florins).

1085. **Sailing-boats off the Coast.**—A church-steeple rises above a village.

Signed on the left at foot with the monogram, and dated 1641; panel, 11½ inches by 9 inches.

Sale.—Berlin, May 18, 1897, No. 147.

1086. **Fishing-boats on a Broad River.**—Calm weather. Beneath a beacon in the left foreground fishermen load fish-baskets into rowing-boats. To the right, farther away, two sailing-vessels, both flying colours, lie side by side. On the farther bank are scattered houses and trees with a windmill in the centre. High cumulus clouds, in shadow on the left and elsewhere sunlit, are reflected in the water. Powerful in style. Cf. 1099, a replica.

Signed with the monogram, and dated 1640; panel, 12 inches by 17½ inches.

Etched by Brunet, Debaines.

Sale.—Max Kann, Paris, March 3, 1879, No. 22 (1850 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Pictures," 1898, No. 43.

1086*a*. **Sailing-boats.**—The boats are sailing against the wind. Fishermen are in a small boat. Heavy clouds in the sky.

Panel, 19½ inches by 12½ inches—or the reverse?

Sale.—Zürcher, and others, Amsterdam, March 1, 1898, No. 17.

1087. **A RIVER SCENE WITH SAILING-BOATS.**—The

boats are sailing away in a strong breeze. In the left foreground are a lighthouse and two fishermen in small boats. In the distance is a town.

Signed on a boat.

In the collection of E. Kums, Antwerp; not in the sale, May 17, 1898.

1088. THE HAARLEMER MEER.—Grisaille.

14½ inches by 19½ inches.

Sale.—Donati Martini of Perugia and Lodi, and others, Amsterdam, November 8, 1898, No. 27.

1089. VIEW FROM AN INLAND WATER TOWARDS THE OPEN SEA.—To the right are large ships. To the left is a hilly coast. In front are fishermen. [Probably identical with 1083.]

Panel, 5 inches by 8 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 91.

1090. A Storm on the Open Sea.—In the centre foreground a small fishing-boat is tossing; the men in the bows signal for help to a vessel, with a boat in tow, which is sailing to the right from the left middle distance. In front of this vessel to the right is another sailing-vessel. A third, farther away, comes towards her. In the left distance a frigate with sails reefed drives before the wind. The high waves throw up foam. The whole scene lies in the shadow of dark clouds, except the left foreground which is in sunlight.

Signed on a boat with the monogram; panel, 15 inches by 24 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 37.

1091. Boats on a Broad Sheet of Water.—Near a pile in the left foreground three fishermen in a boat have put out a net. On the right, near a sailing-vessel, lies a small rowing-boat with men. Beyond is a town.

Dated on the pile to the left 1655; panel, 16 inches by 22 inches.

Sale.—A. Langen, Munich, June 5, 1899, No. 40.

1092. A FISHING-BOAT IN A STIFF BREEZE OFF THE COAST.

Signed; panel, 10½ inches by 18½ inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 53.

1092*a*. Off the Coast.—The harbour jetty of a small town. Figures.

Signed in full; panel, 10½ inches by 8½ inches.

Sale.—F. Jäger, and others, Berlin, October 21, 1902, No. 82.

1093. A HIGH WIND AT SEA.—Said to be on the Haarlemer Meer. In the shelter of an old bastion, fishermen unload their boats in a bay. In the distance are ships in full sail. Numerous short and foaming waves; reddish clouds in a blue sky.

Signed with the monogram, and dated 1635; panel, 15½ inches by 22 inches.

Sale.—R. J. Kijser, and others, Amsterdam, November 15, 1904, No. 7 (900 florins).

1093*a*. **An Estuary.**—Boats and figures.

Panel, 15½ inches by 20½ inches.

Sale.—F. Popham, and others, London, June 8, 1905, No. 105.

1094. **Ships on a Stormy Sea.**—On the right are projecting tongues of land. The nearest in front is protected by piles and ends in a tall beacon in the right centre. Two men are picking up wreckage. A third man signals to a rowing-boat with four men who are trying to make their way through the surf to land. From the left middle distance a sailing-boat with three men is making for the same point. Beyond her on the horizon is a frigate under sail. High sky with clouds.

Signed on a pile in front with the monogram, and dated 1641; panel, 15½ inches by 24 inches.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 64.

1095. **A River Scene by Moonlight.**—Near Haarlem. [Probably identical with 545.]

Signed and dated 1646; panel, 10 inches by 15 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1907, No. 10.

1096. **Sailing-Boats and a Rowing-Boat with Figures.**—The boats in front are fighting somewhat high waves. On the coast in the left distance is a village. Rays of sunlight break through the clouds.

Panel, 12½ inches by 15½ inches.

Sale.—W. Sohn, and others, Aachen, March 25, 1908, No. 36.

1097. **Stormy Weather at Sea.**—The distant coast in the left approaches the middle distance. A double row of boats, three to the right and three to the left, in the foreground, the middle distance and the background, mark the perspective to the centre of the distance. On the right the foremost vessel, heeling over to the right, comes on swiftly. To the left, more under the land, is a rowing-boat seen broadside on; she carries four men, and the steersman stands up. On the rough water the lights and shadows intermingle. Dark clouds hang low in the blue sky.

Signed with the monogram; panel, 14½ inches by 23 inches.

Sale.—Revon, E. F. Lintz, and others, Amsterdam, April 27, 1909, No. 96 (2100 florins).

1098. **OFF AN ESTUARY.**—The estuary is in the centre background. On the right shore is a mill; on the left is a town with many churches (Leyden?). The shores on either side recede, and in front of them the estuary broadens out like a sea. In the right middle distance a long and narrow tongue of land juts out; on it, in the centre of the channel, stands a tall sea-mark. In front of this tongue of land, in the right foreground, one of three fishermen in a boat puts out a net. Beyond the tongue of land a sailing-boat with a punt in tow sails towards mid-channel. Round the end of the tongue of land in the left foreground a fully-rigged

ship, with sails spread on both sides, makes for the distance; a boat with two men approaches her. Great clouds throw shadows on the calm water.

Signed with the monogram, and dated 1647; panel, 12 inches by 16 inches.

Said to have been exhibited at Amsterdam, 1903, but not in the catalogue.

Sale.—De K——, and others, Amsterdam, April 25, 1911, No. 34 (2900 florins).

1098*a*. **A FISHING-BOAT.**—On foaming storm-tossed waves men in a fishing-boat try to shorten sail. The sky is gloomy. Similar in style to that of Lieven Verschuier.

Panel, 10 inches by 12½ inches.

Sale.—De K——, and others, Amsterdam, April 25, 1911, No. 38 (200 florins).

1099. **Fishing-Boats on a Broad River.**—Calm weather. An exact replica of 1086.

Signed with the monogram, and dated 1655; panel, 13 inches by 16 inches.

Sale.—Maurice Kann, Paris, June 9, 1911, No. 26 (6500 francs).

1100. **SAILING-BOATS AT A LANDING-STAGE.**—On the right bank of a broad sheet of smooth water. To the right is a hut on a platform of piles. In the water in the left foreground fish-baskets are fastened to posts. Beyond is a rowing-boat with three fishermen; the man to the right puts out a net. Farther away on the extreme left, among the reeds, is a beacon with steps and a lantern. Beyond in the right middle distance are two sailing-vessels. In the distance the farther bank is faintly visible. Great sunlit clouds in the sky.

Signed in the left foreground on the edge of the rowing-boat with the monogram, and dated 1655; panel, 19 inches by 26 inches.

Etched by Monsanto.

Sale.—E. de Beurnonville, Paris, May 9, 1881, No. 291 (5500 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 42.

In the collection of R. Kann, Paris, 1907 catalogue, No. 38.

In the possession of Duveen Brothers, London.

In the possession of Knoedler Brothers, Paris, 1912.

1101. **A LANDING-PLACE.**—At a landing-place in the left foreground lie boats. The water, enlivened with many large ships, boats and fishermen's skiffs, fills the whole foreground and extends to the right. Prominent in the right foreground is a sailing-vessel, with a punt in tow, going to the right; to the right of her bows is a small boat carrying four men. In the distance is a strip of shore with a tall square tower and a town. Cloudy sky; evening.

Signed on a sailing-boat to the right with the forged monogram "S. v. R." (Salomon van Ruysdael), and dated 1652—or 1632, according to the Weber catalogue; panel, 18 inches by 14½ inches.

Exhibited at Düsseldorf, 1904, No. 377—as by S. van Ruysdael.

Sales.—Freiherr von Fechenbach, and others, Cologne, May 29, 1889, No. 63 (4200 marks, Weber).

E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 239 (51,000 marks, Koetschau)—as by S. van Ruysdael.

1102. **AN ESTUARY IN STORMY WEATHER.**—On a dyke to the right is a waggon with two horses. On a landing-stage to the left is a sea-mark; two boats lie there. There are sailing-vessels on the rough water. Brown tone.

Signed on a boat to the left with the monogram, and dated 1638; panel, 15 inches by 24½ inches.

Sale.—Sir Michael Culme Seymour, London, November 22, 1912, No. 143.

1103. **A FISHING-BOAT.**—A boat in full sail steers to the left towards the harbour of a distant town. On the right a boat is towed by two men. Rough waves. Storm-clouds in the sky.

Panel, 6 inches by 8½ inches.

In the collection of Henry J. Pfungst, London.

Sales.—J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 52 (240 florins).

N. J. W. Smallenburg van Stellendam, and others, Amsterdam, May 6, 1913, No. 37 (420 florins).

1104. **FISHING-BOATS ON A BROAD RIVER.**—Off a town. The centre of the picture is clear. The view extends across the water to the great church of a town on the distant bank, which on the left goes to the edge of the picture, but on the right bends away. Opposite to it there is the right bank, which is not shown, in the middle distance, and which in the foreground extends in front of three sand-banks lying one behind the other. By the nearest sand-bank two men in a boat watch a sailing-vessel, with a rowing-boat in attendance, which has run on the second sand-bank; a man on a plank pushes a load towards the vessel. In the left foreground a large vessel, fully manned, is going away; she heels over to the right. From the middle distance a vessel of similar rig comes towards her. Sails in the middle distance and background rise above the bank and the horizon. Finely shaped large clouds float above the rough water, on which the lights and shadows play. A good picture in a brown tone.

Signed on the right at foot with the monogram, and dated 1633 or 1655; canvas (?), 32 inches by 42 inches.

In the collection of John Walter, Bearwood.

Sale.—A. F. Walter, London, June 20, 1913, No. 124 (£997 : 10s.).

1105. **An Estuary (The Maas?).**—A river, filling the whole foreground flows to the sea in the right distance round a shore which in a long line fills the left middle distance. There is seen a windmill; amid stately trees rise the church and houses of a village. Against the shore, which is in shadow, sailing-boats stand out. In the immediate foreground is a narrow tongue of barren land jutting out from the shore; fishermen in small boats haul in their nets.

Signed on a cask in the right centre with the monogram, and dated 1653 (?); panel, 13 inches by 22 inches.

Mentioned by Waagen, ii. 270.

In the collection of Miss Rogers, London, 1854.
Sales.—W. Rogers, London, May 21, 1896, No. 161.
F. A. G. Hood, New York, January 21, 1915, No. 11.

1106. **The Open Sea.**—Between a narrow strip of shore to the left and a landing-stage in the right middle distance the sea stretches away into the distance. On the landing-stage stand fishermen looking out to sea. Beyond it a tall sailing-vessel with many men on board is coming in. Vessels are sailing in a stiff breeze. One ship has a very high mast. Yellowish-grey clouds.

Signed on the landing-stage with the monogram; panel, 16 inches by 26 inches.

Sales.—Amsterdam, May 6, 1845, No. 48 (87 florins, Roos).
F. A. G. Hood, New York, January 21, 1915, No. 12.

1107. **A Sailing-Boat.**—A boat on rough water in an estuary makes for the shore by an old mill. In the distance are a village and a church. [Probably identical with 839.]

Signed and dated 1643; panel, 10½ inches by 13 inches.

Sale.—C. Adeane, and others, London, May 19, 1916, No. 115.

1108. **Two Sailing-Ships with Boats in Tow.**—In an estuary. With fishermen.

Signed and dated 1620; panel, 10½ inches by 13 inches.

Sale.—C. Adeane, and others, London, May 19, 1916, No. 116.

1109. **A Rough Sea.**—Storm-clouds. In the left foreground near some ruins is a landing-stage with three men. Near it is a small boat with two men; farther away lies a sailing-ship. On the right is a boat in full sail. Other boats are in the distance off a strip of shore on which are houses.

Signed on a boat with the monogram, and dated 1639; panel, 15 inches by 24½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 62.
In the collection of Ernest Kennedy, London, 1888.
Sale.—S. E. Kennedy, London, July 6, 1917, No. 14.

1110. **A STORM AT SEA.**—A repetition of 1035 with slight variations; it is narrower on either side.

Panel, 15½ inches by 21½ inches.

Sale.—W. A. L. Fletcher, and others, London, May 15, 1914, No. 49—as the work of A. van Beyeren.
In the possession of H. Fuld, The Hague, 1918.

1110*a*. **The Dutch Coast.**—A church, a waggon, and figures. [Probably identical with 725.]

Panel, 28 inches by 46 inches.

Sale.—A. H. Taylor, London, July 25, 1919, No. 13.

1111. **A STORM OVER A ROUGH SEA.**—A yellow light falls on the left distance. Lightning from black clouds illumines a village

church to the right on the shore, stretching from the right middle distance to the centre of the background. To the massive church-tower at the end of the shore from a drifting cask in front the perspective view through the middle of the picture is marked by a double row of vessels, three to the right and three to the left, in the foreground, middle distance, and background. The nearest sailing-ship to the left, with a punt in tow, lowers her sail and goes away to the left, towards a landing-stage with a sea-mark. The rowing-boat in the corresponding position on the right comes forward; a fisherman standing in the bows holds a boat-hook.

Signed with the monogram, and dated 1642 (not 1643); panel, 16 inches by 24 inches.

Sale.—R. Peltzer of Cologne, and others, Amsterdam, May 26, 1914, No. 311 (3900 florins).

In the possession of Max Rothschild, London, 1920.

1112. **Stormy Weather.**—A sailing-boat steers for the left foreground. Farther away is a sea-mark. In the distance is a village with a church and a mill. Near it are sailing-vessels.

Panel, 9½ inches by 6 inches.

In the collection of Hamilton W. Day, London.

In the possession of Anthony Reyre, London, 1921.

1113. **An Old Watch-Tower in the Delta of a River.**—In the same place as 1061. From the foreground a river flows straight away to the horizon. In the middle distance it sends out an arm to the right; at the end of the peninsula in the corner is a town. Another town stands opposite to it on the left bank which borders the water in the left middle distance. To the right, in front of the side-channel, low tongues of land lie one behind the other, partly protected by piles. On one of these a small boat has run ashore. On the most distant of them, close to the edge of the picture, stands a ruined and roofless watch-tower. On the river in the centre foreground is a floating cask. To the left a fully-manned sailing-boat goes upstream. From the left middle distance another boat comes forward. On the horizon are numerous sails. Lights and shadows play on the water. Cloudy sky.

Tall in proportion to its breadth.

Described from a reproduction in a Swedish sale catalogue.

1114. **THE SEASHORE WITH FIGURES.**—Dunes, higher to the left than on the right, form the foreground, with the shore in the middle distance and the sea beyond. On the dunes to the left a horseman, standing out far above the horizon, converses with two fishermen; a third, cut off by the frame, sits on the ground to the left. On the shore figures surround a coach and four in the centre. Other groups form round two sailing-vessels drawn up on the sand to the right; one vessel has the main-sail hoisted. On the wide sea there are sails on the horizon. To the left, near the shore, are a sailing-boat and a rowing-boat. Clouds in the blue sky.

Signed to the left at the foot of the dunes with the monogram, and dated 1643; panel, 9 inches by 12 inches.

Exhibited by Fred. Muller & Co., Amsterdam, 1912.
Sale.—J. van Alen, and others, Amsterdam, November 22, 1910, No. 47 (2700 florins).
In the collection of A. Janssen, Amsterdam.
In the collection of O. Lanz, Amsterdam.

1115. **On the Seashore.**

In the Bowes Museum, Barnard Castle, 1901 catalogue, No. 556.

1116. **VIEW OF THE SEA FROM THE DUNES.**—The sea is to the right. A few boats are sailing. Two are drawn up on the shore in the middle distance. Two lines of dunes, one behind the other, rise from the flat shore to the left; the first is in shadow in front; the other is sunlit in the middle distance, and above it, in the centre, rises a church-tower. Going up to the top of the dunes in the left foreground from the right is a waggon with two horses, carrying six persons. The waggon stands out against the cloudy sky, as do four figures, who stand or sit together nearer the edge of the picture. Another man sits farther away.

Signed on the right at foot with the monogram, and dated 1638; panel, 14½ inches by 19½ inches.

Sale.—Amsterdam, November 2, 1818, No. 22 (11 florins, Van Eyk).
In the possession of C. Brunner, Paris, 1910; sold in Berlin in 1912 to J. Hage.
In the collection of J. Hage, Nivaa, Denmark, 1913 catalogue, No. 25.

1117. **THE SEASHORE.**—The shore is in front. On the sea are sailing-boats. To the right near the dunes a fishing-boat lies on the sand. Farther to the right and nearer the water is another boat surrounded by figures. [Pendant to 598.]

Signed on the right at foot with the monogram, and dated 1641; circular panel, 6 inches across.

In the Imperial Palace, Peterhof.
In the Hermitage, Petrograd, 1901 catalogue, No. 1853; it has been there since 1897.

1118. **THE SEASHORE.**—To the right, across the flat shore, is seen the sea with ships. A boat lies on the sand. Figures surround a waggon. Sailors go in a waggon with two horses from the shore up the dunes, which fill the left side of the picture. On the dunes are fishermen and two horsemen; three wayfarers look at a signpost; at the roadside a couple are seated. Beyond the dunes rises a distant tower. Light clouds in the blue sky. From the description the picture appears to be a replica of 100.

29 inches by 41½ inches.

In the collection of Count Paul Orloff Davidoff, Petrograd; sold in 1830, for 360 roubles, to the Academy.
In the Petrograd Academy, 1874 catalogue, No. 505.

1118*a*. **The Seashore.**—A small picture.

In the collection of Maria Vingboom, wife of Jan Wits, Amsterdam, inventory of October 23, 1680, taken by S. Vingboom, Amsterdam; noted by A. Bredius.

1118*b*. **A Lighthouse on the Shore.**
Panel, 17 inches by 22½ inches.

Sale.—Van Nispen, The Hague, September 12, 1768, No. 40 (1 florin 8).

1118*c*. **A Fishing-Village.**—By the shore, with figures. Boats at sea and on the sand. In the style of Esaias van de Velde.
Dated 1623; panel, 23 inches by 42½ inches.

Sale.—H. Verschuring, The Hague, September 17, 1770, No. 68.

1118*d*. **The Seashore with Figures.**—To the left are two tents.
Panel, 18½ inches by 26½ inches.

Sale.—Amsterdam, January 20, 1772, No. 76 (25 florins, Yver).

1118*e*. **On the Seashore.**—With many figures. A distant village.
Panel, 13½ inches by 15½ inches.

1118*f*. **The Seashore.**—Before a village, with many figures.
Panel, 15 inches by 31½ inches.

Sale.—Iman Pauw, and others, The Hague, November 23, 1779, No. 33 (12 florins 15).

1118*g*. **A Fishing-Village by the Shore.**—In front are fish-dealers. On the water are many boats and figures.
Panel, 18½ inches by 23½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 160 (44 florins, Fouquet).

1119. **The Seashore before a Village in the Dunes.**—By the water in the right foreground are fishermen round their boats, and wayfarers. In the left foreground sit travellers; a man and a woman are walking. In the distance are fishermen's huts and a sea-mark (light-house?). True to nature and vigorously handled in the style of Esaias van de Velde—therefore an early work.
Panel, 22½ inches by 31½ inches.

Sales.—Amsterdam, April 17, 1783, No. 117 (19 florins, Dregman).
J. Bergen, The Hague, November 4, 1789, No. 78 (7 florins).

1120. **An Old Lighthouse.**—It stands to the left on the seashore, near a village. In front are fishermen and two rustics in a waggon. On the shore in the right middle distance are wayfarers near fishing-boats. Light. [Probably identical with 250.]
Panel, 13 inches by 22½ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 104 (5 florins, Spruyt).

1121. **A Church, a Tower, and a Beacon.**—They stand at one side on the shore in front. Fishermen sell their fish. In the distance is the wide sea. [Possibly identical with 232.]
Canvas, 35 inches by 45 inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 135 (12 florins 10, Nijman).

1121*a*. **The Seashore.**—The water is somewhat ruffled. A man wheels a barrow full of sand.

Panel, 11½ inches by 21½ inches.

Sale.—Amsterdam, June 16, 1802, No. 62 (2 florins, L. Pakker).

1122. **The Seashore.**—A coach-and-four goes along. On the dunes is a church; farther along is a group of rustics. On the sea in the distance are ships.

Panel, 8 inches by 14½ inches.

Mentioned by Frimmel, *Lexicon der Wiener Gemäldersammlungen*, i. 132.
Sale.—J. M. Birkenstock, Vienna, March 1811, No. 149.

1122*a*. **The Seashore.**—With a group of men and women.
Panel, 12½ inches by 16 inches.

Sale.—S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 56.

1122*b*. **A Fish-Market on the Shore.**—Two horsemen. Light.
Panel, 15½ inches by 22 inches.

Sales.—(Probably) Rotterdam, April 25, 1817, No. 34 (23¼ florins, Thijs).
Baroness de Pagniet, Utrecht, July 26, 1836, No. 6 (64 florins)—as the work of Van de Cappelle.

1122*c*. **The Seashore.**—Fish, mussels, and crabs.
Signed in full.

Mentioned by Parthey, i. 510.
In the collection of W. Krause, Berlin, 1863.

1122*d*. **The Seashore.**—On the shore lie two fishing-boats. Figures. Boats on the sea. [Possibly identical with 1128.]

Panel, 13 inches by 12 inches.

Sale.—P. A. Borger, and others, Amsterdam, November 13, 1882, No. 19.

1122*e*. **The Coast.**—A village, figures, and boats.

Exhibited at the Grafton Galleries, London, 1897, No. 46.
Then in the collection of D. P. Sellar, London.

1123. **THE SEASHORE.**—To the left are the high dunes. To the right is the flat shore, enlivened with sailing-boats and numerous figures, which stretches away into the distance. At the foot of the dunes, above which to the left rises a church-steeple, three women selling fish sit among their customers, in front of a horseman. A boy carrying two large fish goes away to the right, where, in the shadow, six fishermen are standing or reclining; in front of them to the left is a little dog. On the sand in the right middle distance lies a large fishing-boat.

Panel, 10 inches by 14½ inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 53 (730 marks).
In the possession of the late G. von Mallman, Blaschkow, 1903, and later in Berlin.

1123*a*. **The Seashore.**—With figures.
Oval panel, 9½ inches by 13½ inches.

Sale.—F. Yeats Edwards, and others, London, July 13, 1903, No. 13.

1124. **FISHERMEN AND WOMEN.**—The men and women

are conversing on the slopes of the dunes to the left. Farther away are other figures. To the right is a view along the shore, where boats are lying.

Signed with the monogram, and dated 1642; panel, 10 inches by 13½ inches.

Sale.—Jos. Monchen, and others, Amsterdam, April 30, 1907, No. 86 (630 florins).

1125. **A LARGE FISHING-BOAT.**—The boat lies in the left foreground on a broad sandy shore extending at an angle across the picture to the middle distance. Beyond, the sea stretches to the horizon. On the left the shore rises to the dunes, behind which, on the edge of the picture, is a tower. At the foot of the dunes lies the unrigged boat which men are pushing down to the water. In front of the bows fishermen are conversing. Behind it to the left rises the tall sail of another vessel lying on the sand. In the right middle distance, close to the water, two or three sailing-vessels lie on the shore, where a coach is passing a group of figures. High sky with clouds.

Signed to the left at foot with the monogram, and dated 1632; panel, 15½ inches by 23½ inches.

Sales.—(Probably) Rotterdam, April 25, 1817, No. 35 (12 florins 5).
C. Sedelmeyer, Paris, May 25, 1907, No. 52 (1280 florins).

1126. **THE SEASHORE.**—With fishermen. In brown on brown.

Signed in full, and dated 1647; panel.

Sale.—J. S. W. S. Erle Drax, London, February 19, 1910, No. 223.

1127. **THE SEASHORE WITH FIGURES.**—On the left the dunes go away into the distance. A village church stands in the middle distance. To the right stretches the flat shore with numerous figures, including fish-dealers and a two-horsed waggon laden with baskets. On the sea the fishing-fleet is coming in. To the left a man stoops to lift a cask. On the top of the dunes two men stand in front of a notice-board. The foreground is in shadow. The great clouds in the sky are finely illumined. The figures are unusually rich in colour. [Possibly identical with 241.]

Signed at foot near the centre with the monogram, and dated 1648; panel, 24 inches by 33 inches.

Exhibited at the "Art Circle," Rotterdam, December 1918.
Sale.—Amsterdam, December 19, 1770, No. 88 (13 florins, Wubbels).
In the collection of A. W. M. Mensing, Amsterdam.
Sale.—G—— of London, and others, Amsterdam, May 20, 1919, No. 8.

1128. **A Lighthouse.**—A lighthouse with a saddle roof, dovecot, and sea-mark stands on the dunes in the left foreground. To the right, on a lower level, the shore bounded by dunes stretches away to the horizon. In the middle distance a large sailing-vessel lies on the sand, where there are two groups of fisherfolk, each with a horseman. From the shore a road leads in a curve before the steep slopes up to the top of the dunes on the left. A man carrying a heavy load on his shoulders walks up

the road, past three persons who sit at the roadside near a bush and some grass; these persons, in the centre, have their backs to the spectator. On the top of the dunes to the right, in front of the lighthouse, where a church-steeple rises in the distance, six figures are sitting or standing, with three others behind the lighthouse to the left. [Possibly identical with 1122*d*.]

Panel, tall in proportion to its breadth.

Described from a photograph.

1129. **THREE FIGURES IN A LANDSCAPE.**—Unusual but attractive.

In the collection of Earl Spencer, Althorp, No. 120.

1130. **LANDSCAPE WITH PEASANTS, COWS, AND FISHERMEN.**—Houses in the distance.

Signed in the right centre, and dated 16–8 (1628 or 1638); panel, 19½ inches by 14 inches.

In the collection of E. Bottenwieser, London.

In the possession of Asscher and Koetzer, Amsterdam, 1917.

1131. **LANDSCAPE.**—[Pendant to 807.]

In the collection of Lord Elgin, Broomhall, Dunfermline.

1132. **LANDSCAPE**—An attractive little early work, rich in colour.

In the Van Bellingen collection, Brussels.

1133. **BUILDINGS BY A RIVER.**—On the right bank.

In the collection of Lady Littleton, London.

1134. **LANDSCAPE.**

Signed and dated 1623.

In the collection of the late Comte Balny d'Avricourt, Paris.

1135. **LANDSCAPE WITH A CASTLE.**—A very good picture.

Oval, broad in proportion to its height.

In the collection of the late Leopold Goldschmidt, Paris.

1136. **A PANORAMIC LANDSCAPE.**—[Possibly identical with 690.]

Signed with the monogram, and dated 1647; a small picture.

In the collection of the late P. Delaroff, Petrograd; not in the sales in Paris, April 23 and 27, 1914.

1136*a*. **Landscape.**—An early work.

Mentioned by A. Bredius, *Artists' Inventories*, i. 288, 291.

In the collection of Barent Teunisz, Amsterdam; inventory of January 25, 1629, No. 10; inventory of his estate, October 19, 1629, No. 27.

1136*b-e*. **Four Landscapes.**—Early works.

Mentioned by A. Bredius, *op. cit.*, i. 291.

In the collection of Barent Teunisz, Amsterdam; inventory of his estate, October 19, 1629, No. 15.

1136*f*, *g*. **Two Landscapes.**—One a round picture.

In the collection of Claes Claesz. van Leeuwen, Leyden; inventory of his goods, January 23, 1645, recorded by S. van Swanenburch, Leyden; noted by A. Bredius.

1136*h-j*. **Three Small Landscapes.**—Two of them round.

In the collection of Eva Voets, widow of Zacharias Hooftman, Haarlem; inventory of her goods, May 5, 1648, recorded by N. Hendrix, Amsterdam, 1653; noted by A. Bredius.

1136*k-n*. **Four Landscapes.**

In the collection of François Tartarolis, Leyden; inventory of December 7, 1656, recorded by S. van Swanenburch, Leyden; noted by A. Bredius.

1136*o*. **Landscape.**

In the collection of Aaltge Gerritsdochter, widow of Barent Jansz. van Kippen, Amsterdam; inventory of March 6, 1657, valued by G. Vijlenburgh at 30 florins; recorded by De Ghrijp, Amsterdam; noted by A. Bredius.

1136*p*. **Landscape.**

Mentioned by A. Bredius, *op. cit.*, i. 238.

In the possession of Johannes de Renialme, Amsterdam; inventory of his goods, June 27, 1657; valued at 48 florins.

1136*q*, *r*. **Two Landscapes.**—One small, the other with a vista (a panorama?).

In the collection of William Allertsz. Eentgens, Amsterdam; inventory of his goods, January 22, 1659; valued by Jan Looten and G. van den Eeckhout at 15 and 12 florins respectively; recorded by J. d'Amour, Amsterdam; noted by A. Bredius.

1136*s*. **Landscape.**

Mentioned by A. Bredius, *op. cit.*, i. 86.

In the collection of Baertge Martens, widow of Harmen Doomer, Amsterdam; inventory of her goods, February 25, 1678, No. 4, valued at 5 florins.

1137. **An Attractive Landscape.**—Birds painted in by Laurens Craen.

45 inches by 67½ inches.

Sale.—C. A. de la Court, widow of J. Meerman, Leyden, October 25, 1754, No. 52 (32 florins, Laers of Rotterdam).

1137*a*. **Landscape with a Post-cart.**—Figures. In light tones.

13½ inches by 17½ inches.

Sale.—J. W. Frank, The Hague, April 5, 1762, No. 72 (8 florins, Vermeulen).

1137*b* and *c*.—**Two Landscapes.**

Dated 1626; 6 inches by 11½ inches.

Sale.—F. E. Day de Rivet, Leyden, September 24, 1764, No. 127.

1137*d*. **A Village Fair.**—Good colour; carefully painted. [Probably identical with 266.]

Panel, 5½ inches by 9 inches.

Sales.—N. van Bremen, Amsterdam, December 15, 1766, No. 98 (6 florins 5). Amsterdam, July 5, 1769, No. 67 (23 florins, J. van der Marck).

1138. **A Threatening Storm.**—The shadow, sunlight, and wind are very truthfully rendered in their effects on trees and figures.
Panel, 16½ inches by 29½ inches.

Sale.—Amsterdam, August 14, 1771, No. 113 (10 florins 10, Winter).

1139. **A Landscape.**—A woman milks a cow. Animals and accessories.
Panel, 7½ inches by 9½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 97 (22 florins, Van den Berg).

1139*a*. **Landscape with a Cottage.**—Grisaille. [Probably identical with 776.] Cf. 785*a*.
Paper, 11 inches by 16½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 98 (22 florins 10, Wubbels).

1139*b*. **A Village in a Landscape.**—A crowd of figures. [Pendant to 1174*c*.]
Panel, 8 inches by 10 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 99 (11 florins, with pendant, De Vlieger).

1139*c*. **Landscape.**—[Pendant to 1174*e*. Probably identical with 281.] Cf. 1140*l*.
Circular panel, 4 inches across.

Sale.—Samuel Beyerman, Gouda, April 21, 1778, No. 11 (16 florins 10, with pendant).

1139*d*. **Landscape: Harvest.**
Panel, 11½ inches by 14 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 84.

1139*e*, *f*. **Two Landscapes.**
Circular panel, 3 inches across.

Sales.—Frix, Brussels, July 14, 1775, No. 66 (5 francs 5).
Brussels, July 22, 1779, No. 25 (4 francs).

1139*g*, *h*. **Two Landscapes.**—Cottages, figures, cattle, carts, and waggons. Grisaille.
Panel, 14 inches by 27½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 89 (10 florins, Yver).

1139*i*, *j*. **Two Landscapes with Cottages.**—Grisaille.
Panel, 13 inches by 17½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 90 (7 florins, Wubbels).

1139*k*. **A Storm in Summer.**—[Pendant to 1174*i*.]
Circular panel, 5 inches across.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 91 (14 florins, with pendant, P. Yver).

1139*l*. **Landscape.**
Oval panel, 19½ inches by 25 inches.

Sales.—J. L. H. van Wassenaer van Ruyven, and others, The Hague, May 21, 1790, No. 56 (5 florins, Perkois).
G. C. Blanken, The Hague, June 4, 1800, No. 204 (7 florins 10, Spruyt).

1139*m*, *n*. **Two Landscapes.**
Oval panel, 21 inches by 28 inches.

Sale.—V. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 10.

1139*o*. **Landscape.**—The entrance to a town. [Probably identical with 400 or 461.]
Oval panel, 15½ inches by 21 inches.

Sales.—T. Schwencke, and others, The Hague, October 6, 1767, No. 123 (9 florins).
J. F. Wolschot, Antwerp, September 1, 1817, No. 381.

1140. **A Village Fair.**
Panel, 22½ inches by 37 inches.

Sale.—Amsterdam, November 2, 1818, No. 21 (19 florins).

1140*a*. **Calm Water.**

In the collection of M. Lambrechts, widow of A. Brinck, Delft; inventory of July 21, 1821, sale on August 15, 1821 (1 florin); recorded by J. Vernée, Delft; noted by the late A. H. H. van der Burgh.

1140*b*. **Landscape with a Landing-stage.**

In the collection of M. Lambrechts, widow of A. Brinck, Delft; inventory of July 21, 1821, sale on August 15, 1821 (4 florins); recorded by J. Vernée, Delft; noted by the late A. H. H. van der Burgh.

1140*c*. **An Inn and Figures in a Landscape.**—[Pendant to 875*g*.]
Oval panel.

Sale.—G. M. Peetersen, Middelburg, April 29, 1823, No. 5.

1140*d*. **Landscape.**—[Pendant to 875*h*.]
Oval panel, 6 inches by 6½ inches (?).

Sale.—Amsterdam, October 30, 1823, No. 92 (2 florins, with pendant, Gruyter).

1140*e*. **A Wooded Landscape.**—Nine figures. Masterly.
Panel.

Sale.—Amsterdam, August 15, 1825, No. 6 (4 florins 15, Stork).

1140*f*. **A Windmill in a Landscape.**—A sketch.
Signed.

Mentioned by Frimmel, *Lexicon der Wiener Gemäldersammlungen*, i. 88.
Sale.—Baranowsk, Vienna, February 4, 1828, No. 31.

1140*g*. **Landscape.**
Signed.

Mentioned by Frimmel, *Lexicon der Wiener Gemäldersammlungen*, i. 42.
Sale.—V. J. von Adlerstein, Vienna, October 27, 1828, No. 55.

1140*h*. **Landscape with Figures.**—[Possibly identical with 1141.]
Circular panel, 6½ inches across.

Sale.—D. Teixeira the younger, The Hague, July 23, 1832, No. 21.

1140*i*, *j*. **Two Landscapes.**—[Probably identical with 559, 560.]
Circular panel, 7 inches across.

Sale.—Amsterdam, December 17, 1832, No. 30 (3 florins 25, Singer).

1140*k*. **Landscape with Figures.**
Circular panel, 6½ inches across.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 196.

1140*l*. **Landscape with Figures.**—[Probably identical with 265, 281, or 496.] Cf. 1139*c*.
Circular panel, 4½ inches across.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 197.

1140*m*. **Landscape with Cottages.**—Figures and a farm-cart.
Panel, 15½ inches by 22 inches.

Sale.—P. Voute, and others, Amsterdam, November 12, 1845, No. 25 (35 florins, Roelofs).

1141. **A Limekiln in a Landscape.**—[Possibly identical with 1140*h*.]
Circular panel, 7 inches across.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 134.

1142. **Landscape.**—With a castle on a rock by night.
Panel, 4 inches by 5½ inches.

Mentioned by Parthey, i. 510.
In the Prehn collection, Frankfort-on-Main, 1863.

1143. **A Fortress by an Arm of the Sea.**—Brown and grey.
Panel, 30 inches by 45½ inches.

Mentioned by Parthey, i. 510.
In the Schloss, Rudolstadt, 1863.

1144. **Landscape with Animals.**—In clear daylight.
Signed in full; panel, 13½ inches by 19½ inches.

Mentioned by Parthey, ii. 848.
In the Von Krane-Matena collection, Darmstadt.

1145. **View of a Town.**
Signed in full, and dated 1642; 14 inches by 19 inches.

Exhibited at Amsterdam, 1867, No. 58.
Then in the Scheltema Versteegh collection, Amsterdam.

1146. **Landscape.**—Small, but very good; transparent tone, careful execution.

Mentioned by Waagen, Suppl. 170 (1857).
In the collection of Lord Wensleydale, London, who died in 1868.

1147. **Landscape.**—[Possibly identical with 569.]
Dated 1630.
Sale.—W. Angerstein, London, June 20, 1874 (£294, Brooks); see *Art Sales*, ii. 298.

1148. Identical with 442.

1148*a*. **An Inn.**
Sale.—Baron d'Ivry, Paris, May 7, 1884 (2200 francs); *see* P. Endel, *L'Hôtel Drouot en 1883–84*, 343.

1148*b*. **View of a Town.**
Sale.—J. V. de la Beraudière, Paris, May 18, 1885 (1400 francs); *see* P. Endel, *L'Hôtel Drouot en 1884–85*, 411.

1148*c*. **A Farm amid Trees.**
Signed with the monogram; panel, 12 inches by 16 inches.
Sale.—Artaria, and others, Vienna, January 12, 1886, No. 34.

1148*d*. **Dessus de Porte.**—Spirited and broad, but somewhat careless.
Mentioned by A. Bredius, *Kunstchronik*, xxii. 156.
In a private collection, The Hague.
Sale.—J. H. Cremer, Amsterdam, October 26, 1886, No. 119 (207 florins).

1148*e*. **A Sea Piece.**
Sale.—B. F. Sutton, New York, March 24, 1892, No. 81.

1149. **A SUMMER LANDSCAPE.**—Many figures. [Pendant to 1185. Probably identical with 348.]
Signed in full, and dated 1624; circular panel, 15 inches across.
Exhibited at The Hague, 1881, No. 137; at Brussels, 1882, No. 77.
Sale.—Seger Tierens, The Hague, July 23, 1743, No. 269 (14 florins 10, with pendant).
In the De Jonge van Swinderen collection, The Hague, 1893.

1149*a*. **A River.**—Boats, figures, and cattle.
Sale.—John Forster, and others, London, July 27, 1895, No. 80.

1150. **LANDSCAPE WITH CATTLE.**
20½ inches by 13 inches.
In the possession of P. & D. Colnaghi, London, 1896, No. 11.

1150*a*. **Landscape with Figures.**—To the left a church and houses.
10 inches by 8½ inches.
Sale.—Allershoff, and others, Amsterdam, April 13, 1896, No. 13.

1150*b*. **Landscape.**
Sale.—J. Bourlet, and others, London, May 21, 1896, No. 387.

1150*c*. **LANDSCAPE.**

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 160.
In the collection of J. Gretton, London.

1151. **FIGURES ON A FROZEN RIVER.**—The river has flooded the meadows. The broad sheet of ice is broken in the right middle distance by a tongue of land with a mill. It is bounded by a flat bank which stretches from the left middle distance, with a village and a church, to the horizon on the right. Sledges and many skaters mark the perspective of the ice-track. Two lines of figures move towards each other from the corners of the picture and unite in the centre of the distance. On the left a fisherman pushes a sledge laden with casks, which another man is pulling. A third man with a stick on his shoulder walks at the side. On the right a horsed sledge goes upstream; the coachman sits on the box. Snow clouds in the sky.

Signed in the corner to the left at foot with the monogram, and dated 1642; panel, 8 inches by 10 inches.

Sale.—T. Loridon van Ghellinck, Ghent, September 3, 1821, No. 37.
In the collection of A. Janssen, Amsterdam.
In the possession of J. Goudstikker, Amsterdam, 1919.
In the collection of O. Lanz, Amsterdam.

1152. **A WINTER LANDSCAPE WITH SKATERS.**

Signed with an illegible monogram, and dated 1644; tall in proportion to its breadth.

In the collection of the Prince von Salm-Salm, Anholt.

1153. **SPORTS ON THE ICE ON A TOWN DITCH.**—The narrow ditch goes straight away under an arched ditch in the middle distance. The bridge unites the banks; on the right stand, on this side of the bridge, a gateway protected by towers, a low house, and, on the edge of the picture in the immediate foreground, a leafless tree. The left bank, which is clear up to the middle distance, shows beyond the bridge gabled houses amid leafless trees. Skaters in the centre mark the perspective. In front a man pushes a woman in a sledge. On the left a woman with a child looks on. On the right a man skates past the sledge. Clouds in the blue sky. [Pendant to 281. Probably identical with 1174*e*.]

Signed in the left foreground "I. V. GOIEN," and dated 1621; circular panel, 4 inches across.

Exhibited at Brussels, 1873, No. 68.
In the collection of B. Suermondt, Aachen; acquired in 1874 for Berlin.
In the Kaiser Friedrich Museum, Berlin, 1921 catalogue, No. 865 B.

1154. **SPORTS ON THE ICE BEFORE AN INN.**—The frozen river leads from the left foreground at an angle to a church with a squat tower in the distance. On the bank in the left middle distance stands an inn amid tall leafless trees. In front of it is a fence; bundles of reeds and a fish-basket lean against the side. Skaters and men with sledges form a line from the left into the right distance. In the left foreground a man seated on a projecting bank puts on his skates. Beside

him sits another man who has put down his basket in front. A third man stands watching two golf players in the right distance. Two horsed sledges halt before the inn in the centre. In the right foreground a man is pushing a friend in a sledge away to the left; a skinny dog runs in front. Snow clouds in the sky.

Signed twice on the left at foot with the monogram, and dated 1650; panel, 13½ inches by 15½ inches.

Exhibited at Brussels, 1873, No. 69.
Sale.—Comte de Budé de Ferney, Paris, April 8, 1864, No. 38.
In the collection of B. Suermondt, Aachen; acquired in 1874 for Berlin.
In the Kaiser Friedrich Museum, Berlin, 1921 catalogue, No. 865 C.

1155. **SLEDGES AND SKATERS ON A BROAD SHEET OF ICE.**—The ice to the left extends past a mill in the distance and a low bank with a village and church in the centre, and on the right stretches to the horizon. In front of the church in the centre the ice is free; but in the foreground a skater has fallen and lost his cap. In the left foreground stand two horsed sledges; one is empty and the horse has been taken out; the other, at which a dog barks, is occupied and is about to follow a third sledge going away in the middle distance towards the village. To the right skaters mark the perspective of the ice; in front a man with a stick on his shoulder skates away; another man pushing a woman in a sledge comes towards him. Misty atmosphere; bright sunlight comes through the clouds.

Signed on one sledge to the left with the monogram, and dated on the other sledge 1643 (the last figure is not clear); panel, 9 inches by 12½ inches.

Exhibited in Berlin, 1890, No. 75.
In the collection of Adolf Thiem, San Remo, formerly in Berlin; bought from it in 1904 for Berlin.
In the Kaiser Friedrich Museum, Berlin, 1921 catalogue, No. 865.

1156. **A WINTER LANDSCAPE WITH SKATERS.**—On a sheet of ice skaters, pedestrians, and golf players are moving about. On the far side, behind a fortified wall, are stately buildings; to the right is a square tower.

Signed in full on the right at foot, and dated 1624; panel, 26½ inches by 35 inches.

Exhibited at Bremen, 1904, No. 175.
Sale.—Seger Tierens, The Hague, July 23, 1743, No. 267 (21 florins 10).
In the collection of Fraulein M. Focke, Bremen.

1157. **An Ice Track in front of a Fortress.**—A broad frozen river leads to the horizon in a gentle curve round a projecting bank in the right middle distance. Here stands the fortress. In the distance the river passes a low bank on the left, with a town. The outline of the castle, a tall and narrow edifice with outbuildings, descends in stages away to the left over a fairly high bastion with a turret to a low jetty projecting into the stream. Skaters up and down the river mark the perspective of the ice. In the right centre foreground stands a horsed sledge with three

passengers and the coachman. In the centre is a grey horse, unharnessed from another sledge. Snow clouds in the sky.

Broad in proportion to its height.

In the Danzig Museum.

1158. **AN ICE TRACK ON A FROZEN RIVER.**—The river leads from the left at an angle into the right distance. On the long left bank are a town with many churches and a windmill. The shorter right bank has several projecting tongues of land, one behind the other; on the last is a church. The horizon is hidden by a wooden hut on a landing-stage of piles in the right foreground. From its tall signal-mast hangs a bell; beneath is a ladder. On the edge of a boat that is frozen in a man sits beside a companion. In the left foreground are piles. Here three horsed sledges are drawn up; two of the horses have been taken out; the third sledge, with passengers, is about to start. A fourth sledge in the middle distance goes upstream. Many persons are skating or pushing sledges. A boy in the left centre foreground is pushing his sister along, where a skater has fallen down on his back. Gloomy sky. [Pendant to 535.]

Signed in full to the right at foot, and dated 1643; oval panel, 27 inches by 36 inches.

In the Dresden Gallery, 1908 catalogue, No. 1338 B; it was there in 1812.

1159. **WINTER.**

Broad in proportion to its height.

In the collection of F. Vormbaum, Frankfort-on-Main, 1902.

1160. **SPORTS ON A FROZEN RIVER.**—The river in front is broader than the picture. It flows towards the right distance in a gentle curve round the left bank; on this bank in the middle distance, near the centre, is a mill, while in the left background rises a church. The shorter right bank, which is seen in the middle distance, sends out projecting tongues of land; on one of these, in the distance, is a windmill. Many skaters are seen in perspective. In the right foreground a couple skate upstream; to the left, near them, two men skate downstream; in the centre a man has fallen and lost his hat. In the left foreground are five golf players in front of a man who is going under an arched bridge on the left bank. Wintry sky.

Signed in full on the right at foot, and dated 1653 or 1655; panel, 14 inches by 22 inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 24 (1900 francs).

In the collection of Madame Barthélemy Bodmer, Geneva; bequeathed in 1912 to the town.

In the Musée d'Art et d'Histoire, Geneva, 1912 catalogue, No. 481.

1161. **A WINTER LANDSCAPE.**—With skaters, sledges, and fishermen.

Signed in full, and dated 1641; oval panel, 15½ inches by 20½ inches.

Sales.—Amsterdam, October 27, 1760, No. 36.

J. D. Nijman, Amsterdam, August 16, 1797, No. 91 (31 florins).

In the Karlsruhe Museum, 1910 catalogue, No. 325.

1162. **A Track on a Frozen River.**—The river is seen in perspective in the centre. Its gently winding course shows the left bank in front and in the distance, and its right bank only in the middle distance. In the left bank stands a snow-covered inn amid bare trees; in front of it is a low house adjacent, while behind it is a haystack. In the right middle distance is a windmill amid houses. In the left centre distance stands a church. On the ice in front of the inn are two horsed sledges with passengers, in the centre of the picture; the nearer one has just come, while the other is about to go off to the right. Near it a man pushes two barrels in a sledge away from four golf players in the right foreground. In the left foreground a boy pushes himself along on a small sledge, behind two persons in a sledge whom a man pushes away past a fallen skater. Damaged. Cf. 1176*a*.

Signed on the back of the nearer horsed sledge with a monogram, and dated 16—; panel, 27 inches by 39 inches.

Sale.—R. Peltzer, and others, of Cologne, Amsterdam, May 26, 1914, No. 312 (1850 florins).

In the collection of M. M. van Valkenburg, Laren, Gelderland.

1162*a*. **A WINTER LANDSCAPE.**—Skaters on a frozen canal. To the left is a tall tree.

Signed in full in the centre at foot "J V GOIEN," and dated 1623; circular panel, 4 inches across.

In the Van Sassen collection.

Sale.—C. S. Kennedy, and others, London, July 16, 1915, No. 95.

In the collection of M. M. van Valkenburg, Laren, Gelderland.

1163. **SPORTS ON THE ICE NEAR AN OLD GATEWAY.**—The gateway with a pointed roof and a tall chimney stands on the bank to the right amid leafless trees. A stone bridge with three steps leads up to it. In the left foreground tree-trunks are frozen in. To the right are houses. In the distance is a village with a church, seen against a sunset sky. On the ice are skaters.

Signed on the right at foot "I VAN GOIEN," and dated 1612 (?)—the third figure should probably be 2, as the little picture in style corresponds exactly to the work of the early 'twenties, and 1612 is improbable; circular panel, 10 inches across.

Sale.—Amsterdam, November 30, 1909, No. 17.

In the Leyden Museum, 1918 catalogue, No. 77 A.

1164. **AN ICE TRACK ON A RIVER.**—Sledges, skaters, and golf players. In the distance to the left are houses, while to the right is a windmill.

Signed to the left at foot "J. v. Goien," and dated 1625; panel, $7\frac{1}{2}$ inches by 9 inches.

Exhibited at Leipzig, 1889—not catalogued.

In the collection of J. D. Gottschald, Leipzig; bequeathed in 1903 to the town.

In the Leipzig Museum, 1914 catalogue, No. 786.

1165. **SPORTS ON THE ICE OUTSIDE THE GATEWAY**

AND WALLS OF A TOWN.—The town is on the right bank. On the town wall in front is a windmill beside an imposing gateway. A church in the town resembles the former Mariakerk at Utrecht. The ice track stretches away into the left distance, where a town stands on the distant bank. Many persons are skating or sledging. High and bright sky. Golden tone. Cf. 1176*a*.

Signed on the left at foot with the monogram, and dated 1645; panel, 26 inches by 38½ inches.

Exhibited at Valenciennes, 1918, No. 142.
Sale.—P. Tesse, Paris, March 11, 1876, No. 6.
In the Lille Museum, 1893 catalogue, No. 354—bought in 1886.

1166. **SCENE ON THE ICE.**—A wide sheet of ice is bounded on the horizon by a low bank, in the middle of which is a village with a church between mills. In front is a narrow sandbank running at an angle across the picture; before the sandbank is a small strip of ice broken to the left by tufts of grass. On this ice to the left are a market-woman with a barrow, a woman with a child, a youth and a small boy on a sledge. To the right a horsed sledge with passengers stands still; a skater with a pole on his shoulder approaches it on the right. On the sandbank to the left is a tent with streamers; in it and in front of it are figures. Past the middle of the sandbank goes a horsed sledge with passengers; the driver with a whip walks at the side. On the right, between two small sledges, stand a couple with a child. On the ice in the middle distance are figures; to the left a sailing-boat is frozen in. High, cloudy sky.

Signed with the monogram, and dated 1645; panel, 10 inches by 13 inches.

Sale.—O. Roupell, London, June 25, 1887, No. 23 (Salting).
In the collection of George Salting, London; bequeathed in 1910 to the nation.
In the National Gallery, 1920 catalogue, No. 2579.

1167. **A FROZEN RIVER.**—A view down the river in the centre of the picture. On the left bank in front is an inn; its sign, "The Swan," is placed in a leafless tree outside. Beyond, on the left bank, is a mill. On the right bank a squat tower is seen on the horizon. In front of the inn two horsed sledges with passengers face one another; one with a grey horse, in the centre, has just come, while the other with a chestnut horse is about to go. In front of the departing sledge a man is pulling on skates; near the other to the right a skater has fallen and lost his hat. Nearing him to the right is a man with a pole on his shoulder; a man carrying a basket goes away. In the middle distance are figures; on the right a boat is frozen in. Wintry sky; snow lying.

Oval panel, 8 inches by 10½ inches.

In the collection of the late Sir W. C. Van Horne, Montreal.

1168. **A BROAD FROZEN RIVER.**—In the distance is a low bank with a town and a great church. On the ice on the extreme right is a booth with a Dutch flag. To the left of it two horsed sledges and seven men are seen against the sky. On the nearer side of a sandbank

a boy is running. On the farther side, amid skaters and golf players, is a third horsed sledge. Bright winter sky. Sunset.

Signed in the centre at foot with the monogram, and dated 1644 (? the last two figures are scarcely legible); panel, 7 inches by 9 inches.

Sale.—(Probably) A. B——, Leyden, October 30, 1770, No. 106 (7 florins 10).

In the collection of H. J. Pfungst, London.

Sale.—J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 50 (410 florins).

In the collection of A. van Buuren, Naarden.

1169. **TRAFFIC ON A FROZEN RIVER.**—The left bank leads from the left middle distance, with a mill, to the right distance where stands the Groote Kerk of Haarlem. The foreground is marked by a narrow sandbank running at an angle across the picture. In front of this is a little strip of ice. A horsed sledge with passengers, and with the driver on foot, crosses the sandbank in the middle. Following it from the left foreground are three skaters, one of them with a pole on his shoulder and another pushing his wife in a sledge. In the centre foreground a boy propels himself on his own little sledge; a dog follows him. On the ice to the right is a large fish-basket. Beyond the sandbank there are many figures on the ice. The main group is assembled before a tent which stands on a second sandbank in the right middle distance. Snow clouds. For a replica see 1187.

Signed on the right at foot with the monogram, and dated 1640—the authenticity of monogram and date is uncertain; panel, 14 inches by 21½ inches.

Sales.—P. Lyonet, Amsterdam, April 11, 1791, No. 110 (30 florins, Luijtsi).
Comte L. Mniszech, Paris, April 9, 1902, No. 117 (5200 francs, Sedelmeyer).

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Eighth Hundred Paintings," 1902, No. 17.

In the collection of H. Heugel, Paris.

1170. **TRAFFIC ON A FROZEN VILLAGE CANAL.**—The canal stretches away on the right. The right bank is first seen in the middle distance. Cottages are overtopped by a windmill; a church-tower closes the view. On the left bank the middle distance and background are obscured by a house of one storey with a great smoking chimney in front. Round it are four bare and stumpy trees; to the left is a hay-stack. On the ice are many figures; close to the left bank four men play golf; in the centre come two skaters; on the right is a party of six well-dressed people. Light patches of cloud in the sky. Painted 1620–30.

Signed to the left at foot on a tree-trunk; panel, 6 inches by 10½ inches.

Exhibited in Paris, 1911, No. 40*; mentioned in Dayot's work on the exhibition, No. 42.

Sale.—Paris, February 1, 1893, No. 6.

In the collection of G. Forbes, London.

Sale.—Jules Cronier, Paris, March 11, 1908, No. 88 (1200 francs).

In the collection of E. Max, Paris.

1171. **TRAFFIC ON THE ICE BEFORE A FORTIFIED**

WALL.—The ice is to the left. People are sledging and skating, standing in groups, or sitting on boats which are frozen in.

Signed to the right at foot with the monogram, and dated 1632; panel, 23½ inches by 27 inches.

In the collection of Lady Mount Temple.

Sale.—Goldschmidt (?), Paris, May 14, 1898, No. 69 (4100 francs).

In the possession of C. Sedelmeyer, Paris.

In the collection of the late Adolphe Schloss, Paris.

1172. TRAFFIC ON A FROZEN CASTLE DITCH.—The ice surrounds the castle in the left middle distance and goes past the right bank which projects in the distance, where houses stand amid trees. The castle, partly hidden by a tall leafless tree in the left foreground, has a wall round it; it has stepped gables, a square central tower, and two round flanking towers. Many figures, mostly in couples, are on the ice, including golf players, skaters, and people with sledges. In the centre foreground two men with their hands in their pockets and a woman skate to the front; a man on the left watches them. Birds are flying in front of light clouds in the sky. [Probably identical with 1183. Pendant to 357.] Cf. 494*b* and *c*.

Signed on a plank in the left foreground "J V GOIEN," and dated 1625; circular panel, a small picture.

In the collection of the late P. Delaroff, Petrograd; not in the sale in Paris, April 23 and 27, 1914.

1173. SPORTS ON THE ICE ON THE VILLAGE CANAL.—The canal fills the right half of the picture. On the left bank in front are leafless trees; in the middle distance are cottages and beyond is a windmill. On the right bank, less of which is seen, are two leafless trees and a distant church. Boats lie by the bank, half frozen in. People are skating. Two skaters in the centre foreground pass two men working on planks, and are followed by two others, one of whom has a pole on his shoulder. Wintry clouds in the sky. [Pendant to 373.]

Signed in full to the left; circular panel, 8½ inches across.

Exhibited at Amsterdam, 1903, No. 2; at Rotterdam, 1907, No. 19; and in the Boymans Museum, Rotterdam, 1917.

Sale.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 57 (300 florins).

In the collection of J. P. van der Schilden, Rotterdam.

1174. TRAFFIC ON A BROAD FROZEN RIVER.—The river fills the middle of the picture. The banks project in the middle distance, where there are mills on each side, and come closer in the centre. Many figures are moving on the ice. In the left foreground fishermen cast a net into a hole in the ice. A man with a barrel on his sledge is waiting. Another man with a large fish-basket on a sledge converses with a woman, seen from the back, who has a basket on her right arm and a dog at her side. From the right foreground a horsed sledge with passengers goes upstream; the coachman sits on the box and a skater hangs on to the sledge. In the opposite direction come three skaters; the nearest carries a long pole. Gloomy winter sky.

Signed on the sledge to the left " V GOIEN," and dated 1641; panel, 15 inches by 24 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, i. No. 148.
Exhibited in Amsterdam, 1903, No. 24.
Sale.—W. Angerstein, and others, London, December 4, 1897, No. 55.
In the possession of Fred. Muller & Co., Amsterdam, 1903.
Sale.—De M——, and others, Amsterdam, February 23, 1904, No. 14 (2185 florins).
In the collection of Count W. von Hallwyl, Stockholm.

1174*a*. **A Winter Scene.**

In the collection of François Tartarolis, Leyden, inventory of December 7, 1656; recorded by S. van Swanenburch; noted by A. Bredius.

1174*b*. **A Winter Scene.**—A small picture.

Mentioned by A. Bredius, *Artists' Inventories*, i. 363.
Deposited by C. Raven in 1687 with Barent Cornelisz Kleyneknecht.

1174*c*. **On the Ice before the Town Wall.**—Many skaters. Very rich in colour. [Pendant to 1139*b*.]

Panel, 8½ inches by 10 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 100 (11 florins, with pendant, De Vlieger).

1174*d*. **Winter.**—Many skaters and rustic sledges.

Panel, 12½ inches by 21½ inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 200 (10 florins 5, Wubbels).

1174*e*. **Winter.**—[Probably identical with 1153. Pendant to 1139*c*.]

Circular panel, 4 inches across.

Sale.—Samuel Beyerman, Gouda, April 21, 1778, No. 10 (16 florins 10, with pendant).

1174*f*. **Sports on the Ice.**—Peasants are playing golf, skating, and gossiping. On the banks are houses and trees; in the distance is a village. Bright, and especially fine in colour.

Panel, 13 inches by 19 inches.

Sale.—J. Tak, Soeterwoude, September 5, 1781, No. 89 (67 florins, Delfos).

1174*g*. **A Winter Scene.**—Many figures, with skaters.

Panel, 10 inches by 14 inches.

Sale.—C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 2 (25 florins 10).

1174*h*. **Ice in front of a Town, with Figures.**—[Possibly identical with 135].

Panel, 19½ inches by 31½ inches.

Sales.—Amsterdam, July 6, 1768, No. 110 (6 florins, Odon).
J. Odon, Amsterdam, September 6, 1784, No. 97.

1174*i*. **Winter.**—Skaters on the frozen canal in front of a town wall. [Pendant to 1139*k*.]

Circular panel, 5 inches across.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 91 (14 florins, with pendant, P. Yver).

1174*j*. **A Frozen River.**—Skaters, persons with hand sledges and horsed sledges. On the right bank are houses. [Pendant to 633*h*.]

Panel, 14½ inches by 22½ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 19 (110 florins, with pendant, Giraud).

1174*k*. **A Winter Scene.**—Skaters.

Panel, 15 inches by 14 inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 102 (4 florins 15, Valette).

1175. **Sports on the Ice on the Town Ditch.**—Many figures, skaters, golf players, and horsed sledges. To the right is part of a town gateway with the adjacent buildings in front; in the left distance is a village. True to nature and bright. [Pendant to 631*i*.]

Signed and dated 1638; panel, 16 inches by 23½ inches.

Sales.—The Hague, July 12, 1773, No. 13 (46 florins 5, with pendant).
N. de Bruyn, Leyden, May 10, 1774, No. 57.
O. van Cattenburch and P. de Waart—De Waart section—The Hague, September 29, 1779, No. 8.
Amsterdam, October 30, 1780, No. 20 (39 florins, Wubbels).
Amsterdam, August 14, 1793, No. 51 (47 florins).

1175*a*. **A Winter Scene.**—Skaters, horsed sledges, and other figures. Loose in style.

Canvas, 10 inches by 13 inches.

Sales.—Amsterdam, September 10, 1800, No. 53 (5 florins 5, J. Spaan).
W. F. Taalman Kip, and others, Amsterdam, March 16, 1801, No. 44 (10 florins 10, Mensard).

1175*b*. **A Winter Scene.**—Grisaille.

Sale.—H. van den Heuvel, and others, Rotterdam, April 18, 1816, No. 102 (1 florin 10, Kouwenhoven).

1176. **A Village in Winter.**—A crowd on the ice.

Panel, 16 inches by 23½ inches.

Sales.—Amsterdam, March 20, 1764, No. 83 (13 florins 10, Ketclaar).
P. van Copello, Amsterdam, May 6, 1767, No. 130 (12 florins, Fouquet).
The widow of Ploos van Amstel, and others, The Hague, May 4, 1798, No. 48 (17 florins 10, Van Bleiswijk).
H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 19 (39 florins 5, Schilders).

1176*a*. **A Winter Scene.**—With many skaters and sledges. One of the master's best works, resembling the work of A. Cuyp. [Probably identical with 1162, 1165, or 1205.]

Panel, 26½ inches by 39 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 44 (235 florins, Lamme).

1176*b*. **Sports on the Ice.**—Many figures on a frozen river. A very good and careful work.

A large picture.

Mentioned by Waagen, Suppl. 483.
In the collection of Matthew Anderson, Jesmond Cottage, Newcastle, 1857.

1176*c*. **A Large Sheet of Ice with Figures.**—Near a town.

Panel, 18½ inches by 25 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 348.

1177. **Sports on the Ice.**—Skaters and sledges on a frozen river. On the right bank is a snow-bound village. Very delicate in tone. [Possibly identical with 1184.]

Signed in full on the ice to the right at foot, and dated 1637; panel, 16 inches by 26 inches.

Sales.—(Probably) H. ten Kate, Amsterdam, June 10, 1801, No. 66 (51 florins, B. Kooi).
J. W. Wilson of Brussels, Paris, April 27, 1874, No. 53 (3320 florins).

1177*a*. **Winter.**—Many figures; numerous skaters.

Signed; panel, 17½ inches by 30 inches.

Exhibited at Brussels, 1882, No. 80.
Then in the collection of Alphonse Allard, Brussels.

1178.—**A Winter Scene.**—Skaters, wayfarers, and sledges. On one side is a ruined tower (the ruins of the Huis te Merwede?); on the horizon rise the windmills and towers of a town (Dordrecht?). [Probably identical with 82.]

Sales.—Laurent Richard, Paris, May 22, 1878, No. 96.
Duc de Bojano, Paris, January 10, 1882 (1070 francs); *see* P. Eudel, *L'Hôtel Drouot en 1882*, 30.

1178*a*. **Sports on the Ice.**

Sale.—Baron d'Ivry, Paris, May 7, 1884 (1550 francs); *see* P. Eudel, *L'Hôtel Drouot en 1883–84*, 334.

1179. **Winter.**—A track on a frozen river in the centre. On the left bank in the middle distance is a refreshment-tent flying a flag. On the right bank in the distance are a mill and a church-tower. In front are figures, horsed sledges, and skaters; a fisherman piles fish-baskets in a boat which is frozen in.

Signed with the monogram, and dated 163– (the last figure is illegible); panel, 12 inches by 16 inches.

Sales.—(Possibly) J. W. Heybroeck, Rotterdam, June 9, 1788, No. 25 (21 florins, Van der Laan); said to be dated 1652.
H. Roxard de la Salle of Nancy, Paris, March 28, 1881, No. 14 (4100 francs, Richard).
Laurent Richard, Paris, May 28, 1886 (2700 francs, M. Kann); *see* P. Eudel, *L'Hôtel Drouot en 1885–86*, 435.

1180. **A TRACK ON A BROAD FROZEN RIVER.**—The

river flows through a village. To the right stand a mill and a church; between the houses are tall leafless trees. In the right foreground are two women in sledges; on the left people watch golf players. Many skaters.

Signed on a tree-trunk to the left "J. v. Goien," and dated 1622; panel, 8 inches by 13½ inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 41 (900 marks, Schwarz).
In the possession of F. Schwarz, Vienna, 1889.

1181. **A TRACK ON A BROAD FROZEN RIVER.**—Many skaters and sledges. On the bank in the left foreground are a man and woman. In the distance are windmills.

Signed with the monogram, and dated 1642; panel, 18 inches by 24 inches.

Exhibited in Berlin, 1890, No. 71.
Then in the collection of Louis Lachmann, Berlin.

1182. **Sports on the Ice.**—A frozen canal. Among the crowd are skaters and sledges. In the distance is a drawbridge. To the right are old buildings.

Signed "J. v. Goien," and dated 1627; panel, 11 inches by 10 inches.

Sale.—W. W. B. Jansen & Altmann, Amsterdam, March 3, 1891, No. 45.

1183. **A Frozen Canal.**—About fifteen skaters. In the middle distance is a hut; beyond is a church-tower. [Pendant to 415. Probably identical with 1172.] Cf. 494*b.* and *c.*

Signed and dated 1625; circular panel, 4½ inches across.

Sale.—J. Hauptmann, Paris, May 4, 1891, No. 16.

1184. **A WINTER SCENE.**—With skaters and sledges. [Probably identical with 1177.]

Panel, 15½ inches by 25½ inches.

Sales.—(Probably) Dordrecht, November 7, 1768, No. 10 (43 florins 10).
G. C. Blanken, The Hague, June 4, 1800, No. 42 (14 florins 10, Uytenbogert).
J. Fokke, and others, Amsterdam, June 29, 1814, No. 20 (7 florins 10, Gruyter).
Amsterdam, November 2, 1818, No. 20 (20 florins, Gruyter).
In the possession of J. Larkin, London, 1892 catalogue, No. 9.

1185. **A WINTER SCENE.**—On the ice by a town men are skating and walking. [Pendant to 1149. Possibly identical with 1201.]

Signed in full, and dated 1624; circular panel, 15 inches across.

Exhibited at The Hague, 1881, No. 138; at Brussels, 1882, No. 76.
Sales.—Seger Tierens, The Hague, July 23, 1743, No. 270 (14 florins 10, with pendant).
Amsterdam, October 4, 1769, No. 128 (12 florins, De Winter).
In the collection of De Jonge van Swijnsbergen, The Hague, 1893.

1186. **Winter.**—The ice on the river in front is covered with many figures. Along the river the houses of a town stretch away into the middle distance. [Probably identical with 48.]

Signed on the left at foot, and dated 1643; 12½ inches by 14 inches.

Sales.—Amsterdam, April 22, 1771, No. 103 (11 florins, Toussaint).
William Schaus, New York, February 28, 1896, No. 19 (800 dollars); bought in Holland.

1187. **TRAFFIC ON A FROZEN RIVER.**—The same scene as in 1169, but about 2 inches narrower on the right, so that the tent in the middle distance is half hidden by the frame.

Signed with the monogram; panel, 14 inches by 19 inches.

Sales.—(Possibly) J. D. Nijman, Amsterdam, August 16, 1797, No. 92 (31 florins).
Arthur Kay, London, May 11, 1901, No. 51.

1188. **A Frozen River.**—Many figures, some skaters; near two refreshment tents are hand sledges and horsed sledges; in the distance are mills and a village. Loosely painted. [Probably identical with 1195.]

Panel, 19½ inches by 24½ inches.

Sales.—(Possibly) Amsterdam, July 11, 1798, No. 36.
Henry Bunbury, and others, London, June 15, 1901, No. 115.

1189. **TRAFFIC ON A FROZEN RIVER.**—The river fills the foreground and flows away to the right. The left bank is seen in the middle distance, where a windmill stands near houses; another windmill is in the distance. The right bank appears in the foreground and in the middle distance, where stands a church; in front and beyond are two projections from this bank. By the banks sailing and rowing-boats are frozen in; a man sits on the edge of one boat near the point in the right foreground. Skaters and golf players are on the ice. To the left is a group of about six figures. On the right a horsed sledge with passengers goes away. Beyond it a boy has fallen down and another boy goes to help him. Light clouds in the sky.

Signed on the right at foot "v. Goyen," and dated 1630; panel, 19½ inches by 25½ inches.

Sales.—Cologne, June 28, 1890, No. 31 (2000 marks, bought in).
E. Huybrechts, Antwerp, May 12, 1902, No. 84 (8100 francs, Sedelmeyer).

In the possession of C. Sedelmeyer, "Catalogue of the Eighth Hundred Paintings," 1902, No. 16.

Sale.—M. de Ganay, Paris, May 8, 1922, No. 49.

1190. **Winter.**—Through snow-covered country a narrow river flows from the front in a curve round its right bank, where a farm with a haystack stands in the shelter of three tall leafless oaks growing on a projecting part of the bank in the centre. The line of the left bank in the middle distance is broken by an arched bridge, over which a horseman is riding; this bank, on which are trees and houses, stretches away as a broad plain to the centre of the horizon. The frozen river is used for traffic. On the left two skaters are passing three golf players, whom a girl is watching. In the centre a man pushes a fish-basket on a sledge upstream, while a comrade pulls it in front. On the right a man sitting on a bank

puts on his skates, while his wife waits. Clear lights and sharp shadows; snow-clouds in the sky. To judge from a reproduction, this was genuine.

Signed in full on a plank, and dated 1637; panel, 15½ inches by 21½ inches.

Sale.—C. Turner of London, Berlin, November 17, 1908, No. 28.

1191. **ON THE ICE.**—On a broad frozen river are many skaters and sledges. To the left is a windmill.

Panel, 16 inches by 21½ inches.

Sale.—E. Moll the elder, and others, Amsterdam, December 15, 1908, No. 219.

1192. **AN ICE TRACK ON THE DITCH IN FRONT OF A TOWN WALL.**—The wall runs from the left away into the right distance. In front stand two gnarled and leafless trees. The wall projects in a round bastion, with a cottage leaning against it. Above stands a tall square tower with a saddle roof. In the middle distance a gate-tower rises above the wall; from it a drawbridge crosses the narrow ditch at an angle. On this frozen ditch, the right bank of which is not shown, are skaters. In the centre foreground two men stand between a dog and a man who stoops down to fasten his skates. Farther back a man sits on the edge of the middle one of three boats which are frozen in. [Pendant to 740.]

Signed on a piece of wood to the left "I V GOIEN"; circular panel, 7½ inches across.

Exhibited at Amsterdam, 1903, No. 1.

In the collection of C. L. Cardon, Brussels.

Sale.—Amsterdam, June 30, 1909, No. 32 (1250 florins, with pendant).

1193. **TRAFFIC ON A FROZEN VILLAGE CANAL.**—The canal runs in a zigzag course with irregular banks from the centre foreground to the centre background. Cottages and leafless trees line both banks. In the middle distance a side-canal branches off to the left. On the ice a man pushes a sledge containing a barrel. There are groups of people gossiping. In front a well-dressed man and woman skate away. In front of them to the right is a man with a pole on his shoulder. Opposite to him on the left is a single man, near whom two men stand conversing. Light clouds.

Signed on the right at foot "V GOIEN," and dated 1620; circular panel, 8½ inches across.

Sale.—J. J. van Alen, and others, Amsterdam, November 22, 1910, No. 48 (925 florins).

1194. **Winter.**—On a frozen canal between cottages peasants are skating.

Signed; circular panel, 11 inches across.

Sale.—W. Ramsay, and others, Berlin, February 7, 1911, No. 25.

1194*a*. **A Village by a Frozen River.**—In front are skaters.

Panel, 10½ inches by 17 inches.

Sale.—W. Ramsay, and others, Berlin, February 7, 1911, No. 138.

1195. **Winter.**—The flooded meadows are frozen. A crowd of skaters. On a point of land in the middle distance is a refreshment tent with a Dutch flag. [Probably identical with 1188.]

Panel, 17 inches by 25 inches.

Sales.—(Probably) G. A. J. Knijff, Amsterdam, July 18, 1785, No. 247 (84 florins, Huybrechts).
E. Clarembaux, Brussels, March 23, 1911, No. 65.

1196. **Traffic on a Broad Frozen River.**—A flat bank extends from the left middle distance to the horizon on the right: on the extreme left is a beacon, while in the centre are houses and a mill. The perspective is marked by figures. In the left foreground a horsed sledge with passengers goes away upstream; a boy skates behind it. To the right, in the centre of the picture, is a man with a pole on his shoulder; a boy with a basket on his left arm skates in front. In the right middle distance is a line of skaters; two of them come forward. Wintry sky. A bright and freely painted little picture.

Panel, 8½ inches by 11 inches.

Sale.—J. Busscha, and others, Amsterdam, November 28, 1911, No. 22.

1197. **WINTER.**—A frozen river goes at an angle across the middle distance. Above the ice rises a narrow strip of shore, in front of which is more ice. Here on the right a boy propels himself on his hand sledge to the left, after his sister; the parents stand conversing with a man seated on the shore. On the left a man pushes two persons in a sledge, behind a horsed sledge with passengers which goes away past the strip of shore; the coachman with a whip walks on the left of the sledge. Skaters make for the village and church on the opposite bank, in the centre of the picture. To the right, in front of the village, is a refreshment tent with a flag, where horsed sledges draw up.

Signed on the right at foot with the monogram, and dated 1647; panel, small, almost square.

In the possession of Steinmeyer et Fils, Paris, 1912.

1198. **Figures on the Ice.**—A broad sheet of ice. People are putting on skates, skating, and playing golf. On the left a boat is frozen in. In the middle distance a horsed sledge comes down a bank to the right. In the distance is a point of land with a church to the left and a mill to the right.

Signed on the boat to the left with the monogram, and dated 1645; panel, 5½ inches by 7 inches.

Sales.—Émile Monteaux, Paris, 1897, No. 237.
J. Doucet, Paris, June 5, 1912, No. 155.

1199. **A Frozen River.**—A sledge and skaters.

Signed with the monogram, and dated 1649; panel, 7½ inches by 9 inches.

Sales.—G. Chetwynd, and others, London, February 24, 1912, No. 120.
Mrs. W. Hoey Gatliff, and others, London, July 14, 1913, No. 109.

1199*a*. **Sports on the Ice.**—Near a village. Skaters.
Panel, 13½ inches by 25 inches.
Sale.—J. Whitehead, London, August 6, 1915, No. 80.

1199*b*. **Winter.**—Sports on a frozen river near buildings.
Signed and dated 1623; panel, 10 inches by 13 inches.
Sale.—H. R. Graham, London, May 24, 1917, No. 134.

1200. **On the Ice.**—Horsemen, sledges, skaters, and pedestrians; in front peasants play golf. At the side are houses and trees; in the distance is a village.
Panel, 23½ inches by 29½ inches.
Sales.—Soeterwoude, August 14, 1776, No. 16.
Amsterdam, September 10, 1800, No. 54 (17 florins, J. Spaan).
Amsterdam, July 10, 1805, No. 65 (41 florins, Vinkeles).
S. E. Kennedy, London, July 6, 1917, No. 25—but this may not be identical with the preceding.

1201. **Sports on the Ice in front of a Castle.**—The castle, a mass of buildings surrounded by water, stands in the middle distance. A great square tower dominates it; from this a wooden bridge leads on the right across the water to a guard-house. The bank is seen in the distance and in the left foreground, where, on a point of land, are two tall leafless trees and the stumps of willows. Two boats are frozen in on the right. On the ice are many figures. Two women drive a sledge; the horse has bells on his bridle. In the centre foreground a man and woman skate forward, accompanied by a man with a pole on his shoulder. On the left a man with a dog watches two golf players. Two pairs of birds fly high before the clouds in the sky. [Possibly identical with 1185.]
Signed in full to the left on a piece of wood "I V GOIEN," and dated 16 —the last two figures are illegible, but, to judge from the reproduction, the picture must have been painted about or soon after 1620; circular panel, 13½ inches across.
Sale.—E. Schweitzer, Berlin, June 6, 1918, No. 56 (11,100 marks).

1202. **SPORTS ON THE ICE IN FRONT OF A TOWN WALL.**—The wall runs from the right at an angle to a gateway in the distance; from the gate a drawbridge crosses the water to the left. Two bastions project from the wall. On the first stands a house with a dovecot in front of a windmill; on the second is another mill. From the ditch beneath the wall a side-canal leads off to the left in the middle distance. On the nearer side of this, in the left foreground, is a corner of the bank with two tall leafless trees. On the farther side, in the distance, is flat wooded country. Many figures, singly or in couples, are working or playing on the ice. In the centre foreground a couple skate forward, behind a man with his hands in his pockets, who is followed by another man with a pole on his shoulder. They skate between a man with a sack on his back to the right and two golf players on the left.
Signed on the left at foot "I V GOIEN," and dated 16(2)3—the third figure is illegible, but must have been 2; oval panel, 12 inches by 13 inches.

Sales.—Murray Marks, and others, London, July 5, 1918, No. 108.
Amsterdam, October 14, 1918, No. 30 (4100 florins, Fred. Muller).

1203. **TRAFFIC ON THE ICE.**—Snow has not fallen; the trees still have green leaves. One of many skaters, in yellow and blue, has a basket on his left arm. Another man in red has a pole on his shoulder. In the left foreground are three men by a boat. A ship is frozen in. On the bank are a house, a church, a haystack. Rich in colour; dating from about 1630.

Panel, 9 inches by 10 inches.

In the possession of H. M. Clark, London, 1919; bought at a London sale.

1204. **FIGURES ON THE ICE.**—To the right stands a tent with a flag. In front of it is a horsed sledge. A man pushes another sledge. In the left distance is a mill.

Signed on the smaller sledge with the monogram, and dated 1653; panel, 14 inches by 21 inches.

Sale.—Fiseau (?), Amsterdam, August 30, 1797, No. 88 (11 florins 10, Haak).
In the possession of H. M. Clark, London, 1919.

1205. **SPORTS ON THE ICE IN FRONT OF THE GATEWAY AND WALL OF A TOWN.**—The town stands in the middle distance on a peninsula projecting from the right bank of a river. The river flows round it in a curve from right to left, so that of the left bank all that is visible is a corner in front and, in the distance, a strip with a village and a church. The town wall runs away at an angle. In the centre of it is a gateway—a tall narrow building with a saddle roof between stepped gables and a hexagonal stepped turret. The wall ends, in the left centre, in a round bastion with a windmill on it. Roofs rise above the wall. To the right, behind the gateway, is a church resembling the old Mariakerk at Utrecht: but the surroundings are not like that town. Sledges and skaters crowd on the ice, especially by the quay in front of the gate. At the corner of the bank in the left foreground sits a woman selling her wares. A boy is buying; another boy leaning on a stick watches him. A third boy, who pushes his sister in a sledge, approaches from the right. Cf. 1176*a*.

Signed on the sledge in the left centre with the monogram; panel, 26 inches by 38½ inches.

Etched by G. Greux.

Exhibited in Berlin, 1906, No. 35, and 1915, No. 48.

In the collection of Max Kann, Paris; not in the sale in Paris, March 3, 1879.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 44.

In the collection of K. von der Heydt, Berlin; sold as a whole to Van Diemen.

In the collection of Van Diemen & Co., Berlin, 1919.

1206. **SPORTS ON THE ICE.**—Skaters. On a point of land in front is a sledge with passengers. On the bank are trees, a church, and a mill. Snow-clouds in the sky.

Signed with the monogram, and dated 1638; panel, 10 inches by 13 inches.

Sale.—Amsterdam, April 13, 1920, No. 107 (3500 florins, Van Wisseling).

1207. **WINTER.**—In front of a farm on the right bank of a frozen river there are figures on the ice.

Signed with the monogram; panel, 8 inches by 16½ inches.

Sale.—Frankfort-on-Main, November 18, 1921, No. 41.

1207*a*. **TRAFFIC ON THE ICE IN FRONT OF A FORTIFIED TOWN WALL.**—The town wall leads away at an angle from the right foreground into the centre background. On the right, near a doorway, is a ladder. In the centre a massive round tower stands in front of a more slender tower with an arcading of round arches. At the end of the wall is a third tower, only half as high, with battlements round its pointed roof. The ice fills the foreground and goes away to the left, bending round the wall in the middle distance; on the flat edge of the left bank are trees and cottages. In the left foreground a boy and a girl are buying from an old woman. Two skaters pass them. A boy has fallen down farther to the right, where three well-dressed men stand. Another boy propels himself forward on his sledge. A girl goes away. On the left a horsed sledge with passengers follows another sledge in the middle distance. Thick snow-clouds in the sky. [Pendant to 785*d*.]

Signed and dated 1637; oval panel, 16½ inches by 23 inches.

Sale.—De Villeroy, Paris, April 28, 1922, No. 35.

1208. **Winter.**—Skaters on a frozen canal which leads from the front into the left distance. On the right bank, behind a tall and big tree, stands a farmhouse; thin smoke rises from the chimney. On the ice in front a man is chopping wood. In front of him to the left a man stoops down; two peasants are conversing; a boy with a pole on his shoulder is running and a man is skating, on the extreme left. In the distance are three other figures. On the horizon is a church-tower.

Panel, broad in proportion to its height.

Sale.—Frankfort-on-Main, at R. Bangel's, catalogue No. 378, No. 51.

1208*a*. **A Picture.**

In the collection of Simon Decker, in the inventory of his goods, May 1657; recorded by A. Verkerck, Delft; noted by A. Bredius.

1208*b*, *c*. **Two Pictures.**

In the collection of Adam Benninck, The Hague, who transferred them to his mother, April 25, 1668; recorded by C. Dispontyn, The Hague; noted by A. Bredius.

1208*d-f*. **Two Pictures and a Grisaille.**

Mentioned by A. Bredius, *Artists' Inventories*, i. 2.

In the collection of Jan Miense Molenaer, Haarlem; in the inventory of his estate, 1668, Nos. 25, 73, 151.

1208*g*. **A Small Round Picture.**

In the collection of Johannes de Rouveroy, Leyden, valued on May 29, 1676, by Carel de Moor at 10 florins; recorded by L. Leffen, Leyden; noted by A. Bredius.

Winter Scenes. *See also* under Dordrecht, The Hague, 's Hertogenbosch.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1612 or 1622. 1163. Sports on the Ice near an Old Gateway. Leyden Museum.

1616 or 1626. 346. Landscape with a Cottage by a Wood. Nancy Museum.

1618. 587. A River Scene with Scriptural Figures. Comte Balny d'Avricourt, Paris.

1620. 250. The Shore at Scheveningen. A. Wredow, Berlin.
284. Landscape with a Farmhouse near a Bridge. Frau H. Lachmann, Berlin.
469. Landscape with an Old Tree. Douwes Brothers, Amsterdam.
1108. Two Sailing-ships with Boats in tow. C. Adeane sale, London, 1916.

1621. 728. A Riverside Village. X—— sale, Paris, 1907.
740. A Village Landscape with a Mule-driver. Sale in Amsterdam, 1909.
1153. Sports on the Ice on a Town Ditch. Kaiser Friedrich Museum, Berlin.

1622. 373. A Summer Landscape with a Tall Tree. L. M. G. van Es, Rotterdam.

1622 or 1612. 1163. Sports on the Ice near an Old Gateway. Leyden Museum.

1623. 30. A Road with Soldiers in the Village of De Bilt, near Utrecht. Brunswick Gallery.
696*a*. A River Scene with a Ferry-boat. Woronzow sale, Florence, 1900.
1118*c*. A Fishing Village. H. Verschuuring sale, The Hague, 1770.
1134. Landscape. Comte Balny d'Avricourt, Paris.
1162*a*. A Winter Landscape. M. M. van Valkenburg, Laren.

1624. 274. A Hilly Landscape with a Village. H. Bosshardt, Basel.
417*a*. Outside the Village. Sale in Paris, 1893.
529. A Village Scene with a Canal. Baron Lederer, Budapest.
1149. A Summer Landscape. De Jonge van Swijnsbergen, The Hague, 1893.
1156. A Winter Scene with Skaters. Fraulein M. Focke, Bremen.

1624 or 1634. 348. Landscape with an Old Castle and a Turret. P. Smidt van Gelder, Nieuwersluis.

1625. 357. Landscape with a Cottage beneath a Great Oak. The late P. Delaroff, Petrograd.
415. A Wooded Landscape with a Cottage. J. Hauptmann sale, Paris, 1891.
511. A River Scene with a Busy Road. J. J. Bachofen-Burckhardt, Basel.
522. A Village with a Canal. Bremen Kunsthalle.
633*e*. A River Scene with a Ferry-boat. J. van der Linden van Slingeland sale, Dordrecht, 1785.

1625. 756. A Village Scene with Houses amid Trees. M. Rothschild, London.
1164. An Ice Track on a River. Leipzig Museum.

1626. 268. Landscape with a Farm. Asscher & Koetzer, Amsterdam.
306. Landscape with Cottages and a Road. F. Glück, Budapest.
695. A River Scene with a Village. E. Schippers sale, Berlin, 1900.
1027. A Sea Piece with Boats. C. Schüll, Düren.
1137*b*, *c*. Two Landscapes. F. E. Day de Rivet sale, Leyden, 1764.

1626 or 1616. 346. Landscape with a Cottage by a Wood. Nancy Museum.

1627. 391. A Village Fair. M. Strauss, Vienna.
452. A Village Street with Cottages on either side. S. Koudacheff sale, Berlin, 1905.
472. The Village Fair. J. Bosscha sale, Amsterdam, 1911.
559. Landscape with a Bridge over a River. Frau M. Limburger von Hoffmann, Leipzig.
560. Landscape with a Cottage. Frau M. Limburger von Hoffmann, Leipzig.

1628. 308. Dunes with a Road. Fitzwilliam Museum, Cambridge.
312. A Village. Städel'sche Kunstinstitut, Frankfort.
322*a*. A Farm. J. Hageraats, The Hague.
330. A Farm. Leipzig Museum.
386. View of a Village with a Waggon. L. Lilienfeld, Vienna.
387. Landscape with an Inn. Count Schönborn-Buchheim, Vienna.
396*d*. Landscape with a Low Hill. C. Groeninx van Zoelen sale, Rotterdam, 1800.
438. The Entrance to a Village, with a Cottage. Lord Ravensworth sale, London, 1921.
444. Landscape with a Roadside Farm. P. & D. Colnaghi, London.
468. Landscape with a Country Inn. J. J. van Alen sale, Amsterdam, 1910.
479. A Sandy Road. C. C. E. Meyer sale, Berlin, 1913.
502. A River Scene with a Storm coming on. J. Goudstikker, Amsterdam.
669. A River Scene with a Landing-place. C. Roth, London.
723. A River Scene with a Road. Baron Königswarter sale, Berlin, 1906.

1628 or 1629. 453. A View in the Dunes with a Broad Road. W. Dahl, Düsseldorf.

1628 or 1638. 1130. Landscape with Peasants, Cows, and Fishermen. Asscher & Koetzer, Amsterdam.

1629. 280. Dunes with a Sandy Road. Kaiser Friedrich Museum, Berlin.
313. A Road in the Dunes. Städel'sche Kunstinstitut, Frankfort.
321. A Plain with a Farm and a Haystack. H. Bremmer, The Hague.
334. Dunes with a Sandy Road. A. H. Buttery, London.
344. A Flat Landscape with a Farm. Aeltere Pinakothek, Munich.
383. A Wooded Landscape with a Sunken Road. G. Ribbius Pelletier, Utrecht.
402. A Village with a Lofty Oak. E. Hardy sale, Frankfort, 1878.
499. A River Scene with a Cottage. Douwes Brothers, Amsterdam.
717. A River Scene with Cottages on the Banks. Exhibited at Amsterdam, 1906.

1629 or 1628. 453. A View in the Dunes with a Broad Road. W. Dahl, Düsseldorf.

1630. 234. On the Shore at Scheveningen. Hildesheim Museum.
271. Dunes with a Road. J. Goudstikker, Amsterdam.
300. Dunes with a Row of Cottages. Baron L. Janssen, Brussels.
359. Dunes. The late P. Delaroff, Petrograd.
489. A View in the Dunes with a Road. Lord Howe sale, Gopsall, 1918.
569. A River Scene with an Inn. Victoria and Albert Museum, London.
607. A River Scene with a Little Bridge. C. W. F. P. Baron Sweerts de Landas Wiborgh, Rotterdam.
718. A River Scene with Two Fishing-boats. W. Löwenfeld sale, Berlin, 1906.
783. A River Scene with a Swineherd. L. Neumann sale, London, 1919.
1147. Landscape. W. Angerstein sale, London, 1874.

1630 or 1636. 538. A River Scene with a House and Small Figures. Baron C. C. Bonde, Eriksberg.

1630 or 1660 (?). 381. In the Dunes. K. J. Trübner, Strasbourg.

1631. 274. Dunes with a Great Oak. H. Petri, Antwerp.
307. Landscape with a Cottage. Caen Museum.
309*a*. A Road. Carcassonne Museum.
317. Dunes with a Wooden Fence. Gotha Museum.
338. Dunes at the Edge of a Wood. Earl of Plymouth, London.
339. Pastures with a Broken-down Fence. M. Rothschild, London.
356. A Cottage with Five Children. Hermitage, Petrograd.
371. In the Dunes. A. Thiem, San Remo.
376. Landscape with an Inn. J. Hakonsson, Stockholm.
439. Landscape with a Thatched Cottage beneath Oak Trees. E. Huybrechts sale, Antwerp, 1902.
458. A View in the Dunes with a Distant Hut. H. C. Du Bois sale, Amsterdam, 1906.
470. A Farm amid Trees. De K—— sale, Amsterdam, 1911.
508. Landscape with Cottages on a Canal. Antwerp Museum.
542. River Scene. Glasgow Art Gallery.
630*c*. A River Scene with Fishermen. P. de la Court van der Voort sale, Amsterdam, 1772.
708. Landscape with Cows by a Little Stream. P. & D. Colnaghi, London.
767. Landscape with Thatched Cottages by a Pond. Sale in Amsterdam, 1920.
781. A River Scene with a Haystack. M. Wassermann sale, Paris, 1919.
921. A Fort by a River. Schönlank sale, Cologne, 1896.

1632. 235. On the Shore at Scheveningen. Leipzig Museum.
324*b*. A Farm on a Low Hill. Hamburg Kunsthalle.
331. An Inn on a Road through the Dunes. E. Herfurth, Leipzig.
336. Dunes with Two Great Trees. H. M. Clark, London.
358. Two Country Carts on a Road. The late P. Delaroff, Petrograd.
363. Landscape with a Sandy Foreground. Wilstach Museum, Philadelphia.
408. Landscape with a Road. N. L. Lepke, Berlin.

1632. 417. Dunes with a Fence. T. Höch sale, Munich, 1892.
424. A Farm inside a Fence. C. Sedelmeyer sale, Berlin, 1897.
442. Landscape with a Herd of Swine. Fred. Muller & Co., Amsterdam.
462. A Poultry Market. Revon, Lintz, sale, Amsterdam, 1909.
693. A River Scene with a Windmill. Donati-Martini sale, Amsterdam, 1898.
711. A River Scene with a Windmill. Sale in London, 1903.
747. A River Scene with Flat Wooded Banks. Sale in Amsterdam, 1910.
984. A River Scene. Sale in Paris, 1914.
1125. A Large Fishing-boat. C. Sedelmeyer sale, Paris, 1907.
1171. Traffic on the Ice before a Fortified Wall. A. Schloss, Paris.

1632 or 1635. 384. A Farm by a Sandy Road. G. Ribbius Peletier, Utrecht.

1632 or 1652. 1101. A Landing-place. E. F. Weber sale, Berlin, 1912.

1633. 25. View of Arnhem. A. Langen sale, Munich, 1899.
44. View of Dordrecht from the North. Royal Gallery. The Hague.
197. View of Nymwegen from across the Waal. G. von Gerhardt sale, Berlin, 1911.
291. Landscape with a Withered Oak. Bordeaux Museum.
311. A Farm with a Well. Dresden Gallery.
323. A Sandy Road. Reformed Church Orphanage, Haarlem.
326. Landscape with a Clump of Great Trees. Heidelberg Museum.
337. A Sandy Road between Tall Trees. Sale in London, 1921.
365. Landscape with an Old Willow. The late J. G. Johnson, Philadelphia.
374. A Sandy Road. W. Smith, Rotterdam.
403. Landscape with a Farm. E. Hardy sale, Frankfort, 1878.
407. Landscape with a Thatched Cottage. N. L. Lepke, Berlin.
432. Landscape with a Country Inn. P. J. Cels sale, London, 1920.
483. An Old Ruined Farm in Sandy Country. R. Peltzer sale, Amsterdam, 1914.
490. A Clump of Trees by a Road. Vicomte J. de la L—— sale, Brussels, 1919.
517. A Flat Landscape with a Stream. P. von Schwabach, Berlin.
675. A River Scene with a Cottage. F. H. Wente, Amsterdam.
784. A River Scene with a Village. Lady Haliburton sale, London, 1919.
804. A Bastion by a River. Breslau Museum.
926. A Square Watch-tower. C. Sedelmeyer sale, Berlin, 1897.
934. A Castle with Battlements. De Falbe sale, London, 1900.
993. An Old Building. C. J. Mackenzie sale, London, 1918.

1633 or 1637. 670. A River Scene with Cottages under Trees. F. Flinsch, Leipzig.

1633 or 1653. 441. A View in the Dunes with Four Figures and a Dog. Brunsvik sale, Vienna, 1902.
1079. Fishing-boats off an Estuary. G. Rothan sale, Paris, 1890.

1633 or 1655. 1104. Fishing-boats on a Broad River. A. F. Walter sale, London, 1913.

1634. 4. View of Alkmaar. H. Wirz sale, Cologne, 1890.

1634. 240. On the Shore at Scheveningen. Hermitage, Petrograd.
463. A Village Scene with an Inn. R. G. Behrens sale, London, 1909.
473. Thatched Cottages beside a Stream. E. F. Weber sale, Berlin, 1912.
478. A Sandy Road with a Laden Pack-horse. H. Chapman sale, New York, 1913.
493. In the Dunes. E. Bottenwieser, London.
523. A River Scene with a Row of Cottages. Fräulein M. Focke, Bremen.
537. A River Scene with a Cottage beneath Trees. Epinal Museum.
567. A River Scene with a Small Landing-place. S. E. Kennedy, London.
734. A River Scene with Scattered Cottages. W. Schmidt sale, Munich, 1907.
760. A River Scene with Tall Trees. J. Dollfus sale, Paris, 1912.
792. Ruined Buildings. Douwes Brothers, Amsterdam.
807. View of a Town (Arnhem?). Earl of Elgin, Broomhall.
944. Ruins by a River. Madame A—— sale, Paris, 1903.

1634 or 1624. 348. Landscape with an Old Castle and a Turret. P. Smidt van Gelder, Nieuwersluis.

1635. 166. On the Zuyder Zee off Muiderberg and the Castle of Muiden. Exhibited by Fred. Muller & Co., Amsterdam, 1907.
294. A Meadow with a Broken-down Fence. Brunswick Gallery.
296. Landscape with a Low Thatched Cottage. G. Rassow, Bremen.
303. Peasants at rest, conversing. Budapest Museum.
325. Landscape with a Barn and a Well. Heidelberg Museum.
353. A Road in the Dunes. The late A. Schloss, Paris.
369. A Farm with a Fallen Haystack. J. V. Novak, Prague.
404. Landscape with Three Peasants conversing. M. Kann sale, Paris, 1879.
421. A Country Road with an Inn. Wyl von Wymetal sale, Cologne, 1895.
465. Hilly Landscape with a Distant View. Azam sale, Paris, 1909.
613. A River Scene with a Row of Cottages. Takx, Utrecht.
635*f*. A River Scene with Trees and Houses. L. Bouman sale, Leyden, 1802.
751. Landscape with a Decayed Water-mill. G. Neumans, Paris.
891. A River. E. Hardy sale, Frankfort, 1878.
1001. Boats and Figures by a River. T—— sale, Brussels, 1920.
1093. A High Wind at Sea. R. J. Kijser sale, Amsterdam, 1904.

1635 or 1632. 384. A Farm by a Sandy Road. G. Ribbius Peletier, Utrecht.

1636. 193. View of Nymwegen from across the Waal. Treuer sale, Frankfort, 1891.
209. View of Rhenen. Metropolitan Museum, New York.
328. Hilly Landscape with a Walled Town. H. Salomonsen, Copenhagen.
375. Hilly Landscape with a Town. Almen, Stockholm.
379. Landscape with Corn Harvest outside a Large Village. The late C. Scharp, Stockholm.
392. Landscape with an Old Weathered Oak. M. Strauss, Vienna.
509. A Farm with a Dovecot by a River. Augsburg Museum.

1636. 698. On the River Bank. A. Heller sale, Paris, 1900.
841. A Group of Houses. Mainz Museum.
850. A Fortified Castle. Charley, Paris.

1636 or 1630. 538. A River Scene with a House and Small Figures. Baron C. C. Bonde, Eriksberg.

1636 or 1639. 199. View of the Valkhof at Nymwegen. Dowdeswell sale, London, 1917.

1637. 455. A View in the Dunes with Cottages. Exhibited at Leyden, 1906.
467. Landscape with a Distant Arm of the Sea. J. J. van Alen sale, Amsterdam, 1910.
749. A River Scene with a Fish-box. Comte A. Mniszech sale, Paris, 1910.
765. A River Scene with a Gothic Village Church. J. Schnell, Paris.
892. A Canal. M. Neven sale, Cologne, 1879.
938. A Castle on a River Bank. Albrecht sale, Berlin, 1902.
961. Fortifications by a River. Scheikewitsch sale, Paris, 1909.
1207*a*. Traffic on the Ice in front of a Fortified Town Wall. De Villeroy sale, Paris, 1922.

1637 or 1633. 670. A River Scene with Cottages under Trees. F. Flinsch, Leipzig.

1637 or 1639. 543. River Scene with a Bridge. Glasgow Art Gallery.
551. Fishermen's Huts by a Placid Stream. K. W. Bachstitz, The Hague.

1638. 173. View of the Valkhof, Nymwegen. Bonn Museum.
282. A Plain with a Fortified Convent. A. Jaffé, Berlin.
419. Landscape at Harvest Time. P. Mantz sale, Paris, 1895.
440. A View in the Dunes with Three Men. Grossmann sale, Munich, 1902.
475. Dunes with a Pool. Baron van Ittersum sale, Amsterdam, 1912.
563. A River Scene with Boats. Sir Otto Beit, London.
631*i*. A River Scene with a Village and a Tower. De Waart sale, The Hague, 1779.
746. A River Scene with a Little Bridge. C. T. Yerkes sale, New York, 1910.
1043. River Scene with Fishing-boats. National Gallery, London.
1102. An Estuary in Stormy Weather. Sir M. C. Seymour sale, London, 1912.
1116. View of the Sea from the Dunes. J. Hage, Nivaa.

1638 or 1628. 1130. Landscape with Peasants, Cows, and Fishermen. Asscher & Koetzer, Amsterdam.

1639. 10. View of Arnhem from across the Rhine. The late A. Janssen, Amsterdam.
26. View of Arnhem. J. J. van Alen sale, Amsterdam, 1910.
227. View of Rhenen. Wedewer sale, Berlin, 1913.
249. On the Shore at Scheveningen. N. D. Goldsmid sale, Paris, 1876.
385*a*. A Tumble-down Cottage. W. Duschnitz, Vienna.
418. Dunes with a Farmhouse. C. Hammer sale, Cologne, 1894.
597. A River Scene with a Farm on the Bank. M. Wassermann, Paris.

1639. 609. A River Scene with Two Boats. The late C. F. Edelstam, Stockholm.
733. A River Scene with Two Fishermen's Cottages. M. Rikoff sale, Paris, 1907.
842. A Castle. Count P. de la Gardie, Malmö.
1109. A Rough Sea. S. E. Kennedy sale, London, 1917.

1639 or 1636. 199. View of the Valkhof at Nymwegen. Dowdeswell sale, London, 1917.

1639 or 1648. 937. A Ruined Castle by a River. A. Kay sale, London, 1901.

1640. 58. View of Dordrecht from across the Kil. W. C. Escher-Abegg, Zürich.
137. View of Kleve. Vicomte J. de la L—— sale, Brussels, 1919.
207. View of the Rhine and Rhenen. Sir Edgar Speyer, London.
401. A Flat Landscape with a Hedge. Lippmann von Lissingen sale, Paris, 1876.
416. Rolling Country with Clumps of Trees. Höpken-Melenberg sale, Berlin, 1892.
564. A River Scene with a Small Village and Church. Sir Otto Beit, London.
714. Landscape with an Old Water-mill. C. Neck sale, London, 1905.
742. A River Scene with a Cottage. Sale in Amsterdam, 1909.
748. A River Scene with Wooded Banks. J. Falcke sale, London, 1910.
879. A Little Town by a River. M. Wolff sale, Berlin, 1857.
883*b*. A Town on the Schelde. F. J. Gsell sale, Vienna, 1872.
968. An Old Castle in a River. J. Goudstikker, Amsterdam.
983. A Watch-tower and a Bastion by a River. A. Peltzer sale, Amsterdam, 1914.
985. Fortifications of a Town by a River. H. Weustenberg, Berlin.
1049. Fishing-boats on a Choppy Sea. Aeltere Pinakothek, Munich.
1086. Fishing-boats on a Broad River. C. Sedelmeyer, Paris.
1169. Traffic on a Frozen River. H. Heugel, Paris.

1640 or 1646. 575. Landscape with a Stream. Mainz Museum.

1641. 49. View of Dordrecht. Earl of Carlisle, Naworth.
52*a*. The Maas off Dordrecht. Lord Leconfield, Petworth.
167. Landscape near Noordwijk. C. Groeninx van Zoelen sale, Rotterdam, 1800.
168. View of Nymwegen from across the Waal. Rijksmuseum, Amsterdam.
177. View of Nymwegen from across the Waal. Nymwegen Museum.
213. View of Rhenen. In a Swedish collection.
253. On the Shore at Scheveningen. A. Langen sale, Munich, 1899.
254. On the Shore at Scheveningen. Sale in London, 1900.
267. Dunes with two Old Gnarled Oaks. Rijksmuseum, Amsterdam.
342. Dunes. Mannheim Museum.
354. Landscape with an Old and Dilapidated House. M. Wassermann, Paris.
378. Landscape with a Rainbow. Count W. von Hallwyl, Stockholm.
458*a*. Landscape with a Town. Lovett sale, London, 1907.
497. A Flat Landscape with a Canal. Rijksmuseum, Amsterdam.
681. A River Scene with a Farm. Höpken-Melenberg sale, Berlin, 1892.

1641. 727. A River Scene with a Church and a Village. W. J. Farrer sale, London, 1907.
832. A Windmill on a Bastion. Leipzig Museum.
856. An Old Castle. Hermitage, Petrograd.
864. A River with a Landing-stage. Warsaw Museum.
910. A Ruin. C. Bernstein, Berlin.
936. A Town by a River. Sale in London, 1900.
963. A High River Bank. Sale in Amsterdam, 1909.
988. A River Scene. R. Sequeira sale, Amsterdam, 1915.
1054. A Storm. Baron d'Erlanger, Paris.
1067. Fishing-boats in a Stiff Breeze. Count W. von Hallwyl, Stockholm.
1085. Sailing-boats off the Coast. Sale in Berlin, 1897.
1094. Ships on a Stormy Sea. W. Löwenfeld sale, Berlin, 1906.
1117. The Sea Shore. Hermitage, Petrograd.
1161. A Winter Landscape. Karlsruhe Museum.

1641 or 1647. 1021. Fishing-boats in a Stiff Breeze. Baron A. L. Janssen, Brussels.

1642. 46. Sports on the Ice on the Merwede off Dordrecht. National Gallery, London.
107. Dunes, with a View of The Hague. J. Simon, Berlin.
118. Landscape with a Distant View of The Hague. Brenken sale, Cologne, 1886.
175. View of Nymwegen from across the Waal. Gotha Museum.
211. View of Rhenen. Féral, Paris.
233. On the Shore at Scheveningen. Baron A. L. Janssen, Brussels.
237. On the Shore at Scheveningen. J. M. Beith, London.
515. A River Scene with a Fort. P. Cassirer, Berlin.
519. A River Scene with a Village. Viscount Ridley, Blagdon.
536. Landscape with an Old Oak. Elberfeld Museum.
568*a*. A River with a Steep Bank. M. Rothschild, London.
588. A River Scene. The late Comte Balny d'Avricourt, Paris.
592. An Old Tower like a Chapel. The late W. Gordon Bennett, Paris.
601. A River Scene. The late P. Delaroff, Petrograd.
622. An Inn by a River. L. Lilienfeld, Vienna.
677. A River Scene with a Ferry-boat. G. Rothan sale, Paris, 1890.
762. A River Scene with a Great Gnarled Tree. Sir M. C. Seymour sale, London, 1912.
773. A River Scene with a Village. St. C. Michel sale, Berlin, 1917.
794. A Town Gate by a River. J. Goudstikker, Amsterdam.
795. A River Scene with Old Ruins. E. J. van Wisselingh, Amsterdam.
805. A Group of Buildings by a River. Breslau Museum.
821. A River Scene with a Windmill. A. Kay, Glasgow.
831. An Old Castle. Count Moltke, Copenhagen.
835. A River Scene with a Windmill. National Gallery, London.
884. A River Scene with a Church. C. Sedelmeyer sale, Vienna, 1872.
889. A Village. P. Tesse sale, Paris, 1876.
969. A Fort. F. Kleinberger, Paris.
980. Fortifications of a Town. Crouan sale, Brussels, 1914.
1059. A Fishing Harbour with a Storm coming on. Count Nostitz, Prague.
1111. A Storm over a Rough Sea. M. Rothschild, London.
1124. Fishermen and Women. J. Monchen sale, Amsterdam, 1907.

1642. 1145. View of a Town. Scheltema Versteegh, Amsterdam.
1151. Figures on a Frozen River. O. Lanz, Amsterdam.

1643. 15*a*. Arnhem from across the Rhine. G. Tellander, Hilversum.
48. Sports on the Ice on the Merwede off Dordrecht. St. Louis Museum.
52. View of Dordrecht from across the Kil. Hermitage, Petrograd.
97. View of Dordrecht from across the Kil. J. Stumpf sale, Berlin, 1918.
131. River Scene with a distant view of Haarlem. M. Lyons sale, London, 1912.
143. Landscape with a motive from Leyden. Aeltere Pinakothek, Munich.
155. The Fort of Lillo on the Schelde. Gotha Museum.
176. View of Nymwegen from across the Waal. O. Wijk, Gothenburg.
192. View of Nymwegen from across the Waal. Sale in Paris, 1907.
206. View of Rhenen. In a Hamburg collection.
368. Dunes with a Clump of Trees. The late G. Ritter Hoschek von Mühlheim, Prague.
494*a*. Thatched Cottages. A. D. S. de Vahl sale, London, 1920.
507. A River Scene with Fishing-boats. E. J. van Wisselingh, Amsterdam.
535. An Inn by a Broad River. Dresden Gallery.
539. An Inn by a River. Städel'sche Kunstinstitut, Frankfort.
586. A River Scene. Marquise d'Aoust, Paris.
761. A River Scene with a Boat. M. Lyons sale, London, 1912.
782. A River Scene with a Village amid Trees. Sir G. A. Drummond sale, London, 1919.
814. A Castle. The late A. de Ridder, Cronberg.
839. A somewhat Rough Stream. M. Rothschild, London.
888. A River Bank. P. Tessé sale, Paris, 1876.
986. A Castle Tower and Walls. Lord Huntingfield sale, London, 1915.
996. A River. G—— sale, Amsterdam, 1919.
1025. Boats in an Estuary. Fitzwilliam Museum, Cambridge.
1036. Fishing-boats on a somewhat Ruffled Sea. Hanover Museum.
1063. A River Scene with numerous Boats. Boymans Museum, Rotterdam.
1107. A Sailing-boat. C. Adeane sale, London, 1916.
1114. The Seashore with Figures. O. Lanz, Amsterdam.
1156. Sledges and Skaters on a Broad Sheet of Ice. Kaiser Friedrich Museum, Berlin.
1158. An Ice Track on a Frozen River. Dresden Gallery.

1643 or 1648. 521. A River Scene with Boats. Baron H. Hamilton, Boo, Sweden.

1644. 39. View of Dordrecht from across the Kil in Stormy Weather. Brussels Museum.
45. View of Dordrecht from across the river. C. J. Blundell Weld, Ince Blundell Hall.
93. View of Dordrecht from across the Oude Maas. Marquis de X—— sale, Paris, 1914.
121. On the Spaarne before Haarlem. G. Winkler, Leipzig, 1768.

1644. 228. View of Rhenen. A. M. Wilson sale, London, 1914.
257. On the Shore at Scheveningen. J. Doucet sale, Paris, 1912.
324*a*. A Fortified Town. Hamburg Kunsthalle.
525. A River Scene. Bruges Museum.
654. A River Scene with Figures. Sale in Vienna, 1881.
663. A River Scene with Cottages. E. Ruelens sale, Brussels, 1883.
689. A Broad River. Sale in Paris, 1896.
705. A Broad River. J. Lenglart sale, Lille, 1902.
716. A Village with a Church by a River. W. Dahl sale, Amsterdam, 1905.
752. A River Scene with a Ferry-boat. A. Kay sale, London, 1911.
758. A River Scene with Houses. G. Neumans, Paris.
797. A Fortified Town and a Windmill. R. Paravicini-Vischer, Basel.
833. The High Tower of a Building. Leipzig Museum.
849. A Ruined Castle and a Windmill. Louvre, Paris.
858. A Ruin. A. J. M. Goudriaan, Rotterdam.
909. A Canal. Freiherr von der Ropp sale, Cologne, 1890.
953. Old Fortifications by the Water. Mrs. John Ashley sale, London, 1907.
979. An Old Castle by a River. H. Loudon, Wassenaar, The Hague.
994. A Ruined Castle. Earl Winterton sale, London, 1918.
1003. A River. F. Lippmann, The Hague.
1007. A Rocky Coast. E. Opdenhoff, Aachen.
1010. Four Fishermen returning from fishing. Amiens Museum.
1047. Boats on Rough Water. F. Lugt, Maartensdijk, Utrecht.
1152. A Winter Landscape with Skaters. Prince von Salm-Salm, Anholt.
1168. A Broad Frozen River. A. van Buuren, Naarden.

1644 or 1649. 750. A River Bank with Trees. G. von Mallmann, Berlin.

1645. 17. View of Arnhem across the Rhine. Candy, Paris.
18. View of Arnhem across the Rhine. J. Magin, Paris.
22. View of Arnhem across the Rhine. C. Castiglioni, Vienna.
95. View of Dordrecht from across the Kil. S. E. Kennedy sale, London, 1917.
101. On the Shore at Egmond. Hermitage, Petrograd.
105. View of Emmerich from across the Rhine. Duke of Westminster, London.
111. Sports on the Ice outside The Hague. Hermitage, Petrograd.
129. A Flat Landscape with a view of Haarlem. C. de Biljoen sale, Amsterdam, 1904.
232. View of Scheveningen. A. P. Vischer-Boelger, Basel.
239*a*. The Sea beyond the Dunes at Scheveningen. E. C. Spencer Churchill, Northwick Park.
243. The Shore at Scheveningen. C. Groeninx van Zoelen sale, Rotterdam, 1800.
449. A View in the Dunes with a Farm. Exhibited at the Holland Fine Art Gallery, 1904.
460. A Windmill in a Wide Plain. Sale in Amsterdam, 1920.
476. A View in the Dunes with Cattle. J. Noll sale, Frankfort, 1912.
485. Landscape with four Soldiers resting. St. C. Michel sale, Mainz, 1917.

1645. 498. A River Scene with a Village. Rijksmuseum, Amsterdam.
510. A River Scene with Anglers. Basel Gallery.
526. A River Scene with Fishermen. Baroness Haynau, Brünn.
534. Landscape with a Riverside Inn. Amalienstift, Dessau.
561. A River Scene. National Gallery, London.
571. A River Scene with a Ferry-boat. Freiherr Speck von Sternburg, Lützschena.
573. A River Scene with Rough Water. Brera, Milan.
644. A Village intersected by a Canal. N. D. Goldsmid sale, Paris, 1869.
646. A River Scene in Stormy Weather. C. Sedelmeyer sale, Vienna, 1872.
720. A River Scene with Fishing-boats and Pleasure Craft. Sale in Paris, 1906.
738. A River Scene with a Fishing-boat. C. Hoogendijk sale, Amsterdam, 1908.
840. Landscape with a Ruined Castle. Mainz Museum.
855. Rowing and Sailing-boats. Hermitage, Petrograd.
861. An Old Tower. Stockholm National Museum.
927. A River Scene with a Windmill. M. L. Tabourier sale, Paris, 1898.
970. An Inn in a Ruined Castle. F. Kleinberger, Paris.
975. A Small Castle by a River. J. Schnell, Paris.
981. A Small Fortified Town. L. von Schacky auf Schönfeld sale, Berlin, 1914.
995. An Old Castle by a River. Sale in Amsterdam, 1919.
997. A High Square Tower. Comte J. de la L—— sale, Brussels, 1919.
998. A Fortified Castle by a River. Koenecke sale, Cologne, 1919.
999. An Old Castle by a River. Madame Kneppelhout-Van Braam sale, Amsterdam, 1919.
1165. Sports on the Ice outside the Gateway and Walls of a Town. Lille Museum.
1166. Scene on the Ice. National Gallery, London.

1645 or 1648. 443. A Flat Landscape with a Distant View. Fred. Muller & Co., Amsterdam.

1645 and 1650. 725*b-e*. Four River Scenes with Boats. Exhibited by Fred. Muller & Co., Amsterdam, 1907.

1646. 9. View of Arnhem. J. Goudstikker, Amsterdam.
11 View of Arnhem. Kaiser Friedrich Museum, Berlin.
16. View of Arnhem across the Rhine. Copenhagen Museum.
37. Boats on a Placid Water (the Kil?) near Dordrecht. J. Goudstikker, Amsterdam.
100. On the Shore near Egmond. D. Heinemann, Munich.
120*a*. Outside Haarlem. Lord Leconfield, Petworth.
130. On the Spaarne near Haarlem. The late Sir Hugh P. Lane, London, 1903.
135. Skaters on a Broad Sheet of Ice outside 's Hertogenbosch. Prince Liechtenstein, Vienna.
170. View of Nymwegen from across the Waal. Aschaffenburg Museum.
172. View of Nymwegen from across the Waal. J. Block, Berlin.

1646. 200. View of Nymwegen from across the Waal. Mrs. Pine Coffin sale, London, 1917.
208. View of Rhenen. J. Böhler, Munich.
210. View of Rhenen. W. A. Clark, New York.
225. View of Rhenen. W. Dahl, Düsseldorf.
236. A Flat Landscape with a view of Scheveningen. Leipzig Museum.
239. On the Shore at Scheveningen. O. Lanz, Mannheim.
261. View of the Cathedral at Utrecht. The late J. G. Johnson, Philadelphia.
329. Dunes. Leipzig Museum.
531. A River Scene with a Tall Beacon. Cassel Gallery.
540. An Inn by a River. Count Reedtz-Thott, Gaunö, Denmark.
545. A River Scene at Sunset. A. Kay, Glasgow.
579. View of a Broad Flat Landscape intersected by Water Channels. Metropolitan Museum, New York.
585. A River Scene with a Ferry. Louvre, Paris.
591. A Riverside Inn. Dutuit collection, Petit Palais des Beaux-Arts, Paris.
653. A River Scene with Cottages. H. Roxard de la Salle sale, Paris, 1881.
788. A Castle. T. Nellessen, Aachen.
789. An Old Town. Count Luckner, Altfranken, Dresden.
828. A Fortress by a River. K. A. Mandl, Hamburg.
845. A Castle by the Water. W. A. Clark, New York.
860. A River. Duke of Northumberland, Sion House, London.
942. A Broad River Landscape with a Town and Churches. Sale in London, 1903.
950. An Old Castle. Exhibited by Fred. Muller & Co., Amsterdam, 1906.
957. A Group of Houses on a Point of Land. Sir C. Turner sale, Berlin, 1908.
960. A Town with a Cathedral by a River. H. C. Wells sale, London, 1909.
978. A Fortified Town by a River. J. Beer sale, Paris, 1913.
990. A Town with a Great Church. K. Rittershausen sale, Munich, 1917.
1034. A Storm rising over the Sea. C. Hofstede de Groot, The Hague.
1061. Two Old Watch-towers on a River Delta. Count Nostitz, Prague.
1066. A Sailing-boat. The late C. J. Fahlcrantz, Stockholm.
1095. A River Scene by Moonlight. Exhibited by Fred. Muller & Co., Amsterdam, 1907.

1646 or 1640. 575. Landscape with a Stream. Mainz Museum.

1646 or 1648. 377. Landscape with a Crowded Waggon with two Horses. Count W. von Hallwyl, Stockholm.

1647. 20. View of Arnhem across the Rhine. Hermitage, Petrograd.
51. View of Dordrecht from across the Oude Maas. Louvre, Paris.
53. View of Dordrecht from across the Merwede. Wilstach Museum, Philadelphia.
174. View of Nymwegen from across the Waal. A. F. Philips, Eindhoven.

1647. 226. View of Rhenen from across the Rhine. Fred. Muller & Co., Amsterdam.
420. Landscape with a Fence. P. Mantz sale, Paris, 1895.
429. Landscape with a Little Hill. F. R. von Berthold sale, Cologne, 1898.
555. A River Scene with Houses. Earl of Carlisle, Castle Howard.
583. A River Scene with two Large Sailing-boats. Louvre, Paris.
637. A River Scene with a Ferry-boat. C. Buys sale, Amsterdam, 1827.
687. A River Scene with a Ferry-boat. Martinet sale, Paris, 1896.
690. A Wide Flat Landscape with a Large Sheet of Water. Sale in Frankfort, 1897.
838. A Town Wall with a Tall Beacon Tower. Earl of Northbrook, London.
859. A Town beyond a River. H. Heywood Lonsdale, Shavington.
862. A Town. M. G. Fredrikson, Stockholm.
881. A Great Ferry-boat. H. de Kat sale, Paris, 1866.
905. An Old Tower. D. P. Sellar sale, Paris, 1889.
914. A River Scene with a distant Town. Höpken-Melenberg sale, Berlin, 1892.
916. A Ruined Castle. Sale in Paris, 1893.
1048. A Storm approaching over the Sea. Mannheim Museum.
1126. The Seashore. J. S. W. S. Erle Drax sale, London, 1910.
1136. A Panoramic Landscape. The late P. Delaroff, Petrograd.

1647 or 1637. 543. River Scene with a Bridge. Glasgow Art Gallery.
551. Fishermen's Huts by a Placid Stream. K. W. Bachstitz, The Hague.

1647 or 1641. 1021. Fishing-boats in a Stiff Breeze. Baron A. L. Janssen, Brussels.

1648. 38. Sports on the Ice near Dordrecht. F. Lugt, Blaricum.
55. View of Dordrecht from across the River. Vienna Academy.
85. View of Dordrecht from across the Kil. C. Sedelmeyer, Paris, 1898.
104. View of Emmerich from across the Rhine. F. Lachmann, Berlin.
138. View of Leyden. J. Goudstikker, Amsterdam.
165. View of the Castle of Montfoort. E. Hölscher sale, Berlin, 1916.
343. A Flat Landscape with a Waggon and two Horses. K. Lanz, Mannheim.
548. A Broad and Placid Stream with a Sailing-boat. Royal Gallery, The Hague.
713*c*. A River Scene with Houses. Sale in London, 1905.
753. Gnarled Oaks by a Little Stream. M. Kann sale, Paris, 1911.
846. A Ruined Castle by a Placid Stream. P. Smit van Gelder, Nieuwersluis.
865. A Town Gate by a River. F. Kuranda, Vienna.
982. A Town. R. Peltzer sale, Amsterdam, 1914.
1127. The Seashore with Figures. Sale in Amsterdam, 1919.

1648 or 1639. 937. A Ruined Castle by a River. A. Kay sale, London, 1901.

1648 or 1643. 521. A River Scene with Boats. Baron H. Hamilton, Boo, Sweden.

1648 or 1645. 443. A Flat Landscape with a distant view. Fred. Muller & Co., Amsterdam.

1648 or 1646. 377. Landscape with a Crowded Waggon with two Horses. Count W. von Hallwyl, Stockholm.

1648 or 1649. 205. View of Rhenen from across the Rhine. Baron W. von Stumm, Berlin.

1649. 120. View of Haarlem. Frau Schoeller, Berlin.
171. View of Nymwegen from across the Waal. Kaiser Friedrich Museum, Berlin.
238. Embarking from the Shore at Scheveningen. Marquess of Bute, London.
666. Cottages by a River. H. Moll sale, Cologne, 1886.
793. A Large Castle with many Towers. J. Goudstikker, Amsterdam.
836. View of a Town across a Broad Sheet of Water. J. M. Beith, London.
874. A Town. Duca de Bojano sale, Paris, 1882.
948. A River Scene with a Windmill. Exhibited by Fred. Muller & Co., Amsterdam, 1906.
966. A Castle on a River Bank. Sale in Paris, 1911.
972. A Town with Towers on the far side of a River. Baron van Ittersum sale, Amsterdam, 1912.
1071. A Sea Piece. C. Marcille sale, Paris, 1876.

1649 or 1644. 750. A River Bank with Trees. G. von Mallmann, Berlin.

1649 or 1648. 205. View of Rhenen from across the Rhine. Baron W. von Stumm, Berlin.

1650. 35. Old Houses in the Stadgraben, Delft. C. Hoogendijk sale, Amsterdam, 1908.
40. View of Dordrecht from across the river. Budapest Museum.
54. View of Dordrecht from across the Oude Maas. Stockholm National Museum.
127. River Scene with a view of Haarlem. H. T. Höch sale, Munich, 1892.
142. View of Leyden. Leyden Museum.
169. View of the Valkhof, Nymwegen. J. Goudstikker, Amsterdam.
248. On the Shore at Scheveningen. Van Cleef sale, Paris, 1864.
273. Hilly Landscape with a Convent. J. Goudstikker, Amsterdam.
422. A Spacious View in the Dunes. Lanfranconi sale, Cologne, 1895.
546. A River Scene at Twilight. A. Kay, Glasgow.
578. A River Scene with Figures. A. S. Drey, Munich.
647. A River Scene with a Ferry-boat. R. Papin sale, Paris, 1873.
817. A Dutch Town by a River. Dublin National Gallery.
1005. A Great Ruin. F. Kleinberger, Paris.
1013. A Town. Frau von der Mühll-Bachofen, Basel.

1650 and 1645. 725*b-c*. Four River Scenes with Boats. Exhibited by Fred. Muller & Co., Amsterdam, 1907.

1651. 21. View of Arnhem across the Rhine. Stockholm National Museum.
50. View of Dordrecht from the north. W. A. Clark, New York.
96. View of Dordrecht from across the Kil. L. Nardus sale, Amsterdam, 1917.
140. View of Leyden. Sir Audley Neeld, Grittleton House.
149. View of Leyden. C. Hoogendijk sale, Amsterdam, 1908.
152. View of Leyden. C. Brunner, Paris.

1651. 270. An Undulating Plain with a Road. J. Goudstikker, Amsterdam.
301. Landscape with a Clump of Trees. Baron A. L. Janssen, Brussels.
319. A Cart on the Road. K. W. Bachstitz, The Hague.
414. Hilly Country: Evening. Von der Ropp sale, Cologne, 1890.
503. Landscape with a River. J. Goudstikker, Amsterdam.
516. A River Scene with a Boat. M. Kappel, Berlin.
544. A River Scene with two Gnarled Oaks. A. Kay, Glasgow.
557. Cottages by the Water. Königsberg Museum.
580. Fishing-boats in Calm Water. J. J. van Alen, New York.
649. A River Scene with a Village. The late St. C. Michel, Mainz, 1887.
764. A Village amid Trees by a River. M. von Nemes sale, Paris, 1913.
771. A River Scene with Boats. Sir G. Harvey sale, London, 1916.
775. A River Scene with a Crowded Ferry-boat. L. Nardus sale, Amsterdam, 1917.
776. A River Scene with a Village. L. Nardus sale, Amsterdam, 1917.
778. A River Scene with a Laden Ferry-boat. Earl of Camperdown sale, London, 1919.
785. A Rough Stream. M. Rothschild, London.
785*a*. A River. Sale in Amsterdam, 1920.
790. A Port (Dordrecht?). Amiens Museum.
800. A Fort. O. Huldschinsky, Berlin.
816. A Church amid Ruins. J. Cremer, Dortmund.
817*a*. A Fort. A Dublin dealer.
834. A Fortress on a High River Bank. Count L. Pininski, Lemberg.
893. A Lofty Stone Building. Baron E. de Beurnonville sale, Paris, 1881.
991. A Town Wall. L. Nardus sale, Amsterdam, 1917.
1064. Sailing-boats on a Rough Sea. Boymans Museum, Rotterdam.

1652. 94. View of Dordrecht from across the Merwede. P. Delaroff sale, Paris, 1914.
102. View of the Rhine and the Elterberg. Châteauroux Museum.
506. A River Scene with a Large Ferry-boat. A. W. M. Mensing, Amsterdam.
550. A Riverside Fair. K. W. Bachstitz, The Hague.
556. A Village by a River. Cologne Museum.
599. Trees on a River Bank. Hermitage, Petrograd.
621. Landscape with a Placid River. Prince Liechtenstein, Vienna.
691. A River Scene with two Fishermen. Sale in London, 1897.
811. A Fort. M. von Nemes, Budapest.
812. A Fortified Town. G. Rath Museum, Budapest.
813. A Broad Sheet of Water. P. C. Hanford, Chicago (till 1921).
863. Ruins with a Little Tower. The King of Sweden, Stockholm.
899. A Village with a Church by a River. Von Brenken sale, Cologne, 1886.
1053. Fishing-boats in an Estuary. J. J. van Alen, New York.

1652 or 1632. 1101. A Landing-place. E. F. Weber sale, Berlin, 1912.

1653. 68. View of Dordrecht from across the river. Blanken sale, The Hague, 1800.
110. View of The Hague. Count van Lynden, Lisse.
150. View of Leyden. Van Nesselrode sale, Amsterdam, 1909.

1653. 153. View of Leyden. R. Sequeira sale, Amsterdam, 1915.
196. View of Nymwegen. Steinmeyer et Fils, Paris.
259*a*. The Shore at Scheveningen. C. Sedelmeyer, Paris.
275. An Inn on the High Road. Augsburg Museum.
558. Cottages by a Canal. Leipzig Museum.
584. A River Scene with a Ferry-boat. Louvre, Paris.
604. A River Scene with two Fishermen. The late J. G. Johnson, Philadelphia.
679. A River Scene with many Boats. Sir W. Agnew, London, 1892.
744. An Angler by a Little Wooden Bridge. C. T. Yerkes sale, New York, 1910.
827. A Fort by a River. Hamburg Kunsthalle.
883*a*. Fortifications by a River. F. J. Gsell sale, Vienna, 1872.
1105. An Estuary. F. A. G. Hood sale, New York, 1915.

1653 or 1633. 441. A view in the Dunes with four Figures and a Dog, Brunsvik sale, Vienna, 1902.
1079. Fishing-boats off an Estuary. G. Rothan sale, Paris, 1890.

1653 or 1655. 1160. Sports on a Frozen River. Musée d'Art, Geneva.

1654. 56. View of the Ruins of the Huis te Merwede and Dordrecht. Count von Schönborn-Buchheim, Vienna.
269. Peasants resting. Asscher & Koetzer, Amsterdam.
276. A Village with a Great Gothic Church. Augsburg Museum.
500. A Fishing-boat wind-bound on a River. J. Goudstikker, Amsterdam.
903. A Town by a River. J. Fischer, Mainz, 1887.
971. A Fort. G. Neumans, Paris.
973. An Old Fort by a River. C. M. C. Obreen sale, Amsterdam, 1912.
1025. Boats in an Estuary. Fitzwilliam Museum, Cambridge.
1042. A Stiff Breeze. National Gallery, London.
1050. Fishing-boats and Warships. Metropolitan Museum, New York.

1655. 139. Boats on a Placid Inland Water with Leyden on the Horizon. W. von Pannwitz, Berlin.
204. View of Rhenen from across the Rhine. H. Bosshardt, Basel.
589. A River Scene. The late L. Goldschmidt, Paris.
623. A River Scene with Houses. A. Stern, Vienna.
772. A River Scene with a Village. Sale in London, 1916.
791. A Fortress. Amiens Museum.
847. A Fishing-boat with a Tower. P. Smit van Gelder, Nieuwersluis.
1009. Fishing-boats going to Sea. Amiens Museum.
1018. Sailing-boats in a Light Breeze. Bremen Kunsthalle.
1020. Evening on the Sea. Baron A. L. Janssen, Brussels.
1026. Fishing-boats. The late A. de Ridder, Cronberg, Frankfort.
1033. Fishing-boats going to Sea. A. Bredius, The Hague.
1039. Fishing-boats off the Coast. Simbryskoff, Helsingfors.
1040. A Broad Deep Bay. Leipzig Museum.
1045. Fishing-boats in an Estuary. Duveen Brothers, London.
1051. Fishing-boats at a Landing-place. J. J. van Alen, New York.
1078. Five Fishing-boats preparing to go to Sea. D. P. Sellar sale, Paris, 1889.
1091. Boats on a Broad Sheet of Water. A. Langen sale, Munich, 1899.

1655. 1099. Fishing-boats on a Broad River. M. Kann sale, Paris, 1911.
1100. Sailing-boats at a Landing-stage. Knoedler Brothers, Paris, 1912.

1655 or 1633. 1104. Fishing-boats on a Broad River. A. F. Walter sale, London, 1913.

1655 or 1653. 1160. Sports on a Frozen River. Musée d'Art, Geneva.

1656. 610. An Inland Water with two Rowing-boats. Count W. von Hallwyl, Stockholm.
731. A River Scene with a Church. E. Balfour sale, London, 1907.
1028. Fishing-boats on a Broad Inland Water with Flat Shore. Städel'sche Kunstinstitut, Frankfort.
1070*c*. A Sea Piece. Sale in Vienna, 1875.

1657 (?). 662. A River Scene with a Fishing Village. E. Ruelens sale, Brussels, 1883.

1660 (?). 696*b*. A Hilly Landscape with a River. Woronzow sale, Florence, 1900.

1660 (?) or 1630. 381. In the Dunes. K. J. Trübner, Strasbourg.

1664 (?). 1073. A Man-of-war firing a Salute. E. Ruelens sale, Brussels, 1883.

163–. 360. Dunes: Haymaking. Yussupoff, Petrograd.

164–. 43. View of Dordrecht from across the Oude Maas. Göttingen Museum.
86. View of the Groote Kerk of Dordrecht from the south. Baron Königswarter sale, Berlin, 1906.
179. View of Nymwegen from across the Waal. M. Flersheim, Paris.
194. View of Nymwegen. J. Hauptmann sale, Paris, 1897.
989. A Town on the far side of a Broad and Wind-swept River. Loewenfeld, Moscow.
1076. A Canal. C. Grote sale, Cologne, 1886.

165–. 801. A Town by the Water. Bordeaux Museum.

16–0. 318. An Inn on a Country Road. Gotha Museum.

16—. 530. A River Scene with a Large Farm. M. von Nemes, Budapest.
852. A River Scene with a Fortified Town. Madame A. Schloss, Paris.
1017. A Wide Expanse of Sea. M. Steinthal, Berlin.
1162. A Track on a Frozen River. M. M. van Valkenburg, Laren.

Said to be dated (?). 286. A Village Street with Houses and Trees on both Sides. Frau Schöller, Berlin.
382. Landscape with a Farm. Toulouse Museum.
405. Landscape at Harvest Time. M. Kann sale, Paris, 1879.
461*a*. Landscape with a Road. Lord Amherst of Hackney sale, London, 1908.
650. A River Scene with Cottages. M. Kann sale, Paris, 1879.
651. Landscape with Sunlit Cottages. M. Kann sale, Paris, 1879.
688. A River Scene. Martinet sale, Paris, 1896.
763. Cattle at Pasture by a Broad Sheet of Water. F. Lippmann sale, Berlin, 1912.

Said to be dated (?)

802. A Castle by the Water. Bordeaux Museum.
867. A Round Tower. M. Strauss, Vienna.
912. Ruins by a River. Earl of Clancarty sale, London, 1892.
958. A Bastion by a River. Sir C. Turner sale, Berlin, 1908.
1082. Shallows. C. Sedelmeyer, Paris, 1894.

SECTION XXIX

JAN VAN DER HEYDEN

Jan van der Heyden was born at Gorinchem (Gorkum) in 1637, according to Houbraken, who is a trustworthy informant. He died at Amsterdam on March 28, 1712. His parents, Jan Goris Claesz and Neeltge van Munster Jan Cornelisdochter, had been married in 1631 and went to Amsterdam in 1650. At the end of November in that year Jan Goris died, leaving his widow with eight young children and no means of support. The painter was then thirteen; he spent the rest of his life in Amsterdam.

Van der Heyden received his first lessons, according to Houbraken, from a glass-painter. If this happened in his native town, we may look for an artist of that type who was then living there. Possibly the reference is to Jacob van der Ulft; the boy of twelve or thirteen can have learned from him little more than the rudiments of draughtsmanship. If Van der Heyden had his first lessons in Amsterdam, we can name no glass-painter who, because of a similarity in style, can be suggested as his teacher.

Even in the older generation of architectural painters there was none of whom it can be affirmed that he set an example for Van der Heyden. The careful and refined treatment of wall-surfaces, which is characteristic of Van der Heyden, is displayed only by Emanuel Meurant or Murant, who was born in 1622. Meurant painted village scenes with figures and cottages, sometimes decayed and sometimes in good condition. His father's house stood in the Koestraat at Amsterdam, where Van der Heyden in 1680 had a house and a studio. Meurant lived into the eighteenth century and most of his dated village scenes belong to his later years; these which are undated cannot safely be assigned to the period before Van der Heyden appears as a practised painter. Thus it remains uncertain whether Meurant was the precursor or a follower of Van der Heyden, whose activity, to judge from his dated pictures, began at least as early as the year 1660. Van der Heyden's style, however, was then so completely developed that scarcely any development can be traced in the fifty years of his career as a painter; for this reason his undated pictures cannot be assigned to any particular years.

In May or early in June 1651 the painter married Sara ter Hiel of

Utrecht, who was six years his senior. Probably he had already made the long journey which took him southwards, probably as far as the Mediterranean and certainly to Cologne and Brussels. The material which he collected on this tour he used very freely in his pictures throughout the rest of his life. Houbraken remarks that most of his pictures, and the best of them, were painted between 1660 and 1670. From 1668 he busied himself with technical matters, such as the improvement of street lighting and of fire-engines.[1] These things probably took up most of his time and brought great wealth to the man whose father had died in extreme poverty. But he did not wholly give up painting. There are dated pictures of his up to 1680. Others, from the costumes of the figures, can hardly have been painted before the end of the century. In his closing years he was painting still-life pieces upon which, not without pride, he inscribed his age. These pictures show that he was still in full possession of his artistic powers, and that he certainly had not lacked constant practice.

If we may trust a note by Houbraken, Van der Heyden painted a view of the Royal Exchange, London, and of the Monument built by Sir Christopher Wren between 1671 and 1677 to commemorate the Great Fire. This journey, then, must have been made at earliest in the year 1677. The picture cannot be traced either in existing collections or in old sale catalogues. But some confirmation of Houbraken's statement is afforded by the fact that in the inventory of the effects of Van der Heyden's widow, taken on May 18, 1712, there is mentioned a drawing of the Royal Exchange, London; the name of the artist is not given, but the drawing was most probably the work of Van der Heyden himself (*see Oud Holland*, vol. xxx., 1912, p. 137). Possibly the picture mentioned by Houbraken may, in fact, have been this sketch; however, Houbraken errs in placing it among the pictures of the period 1660–1670. There are no other references to a visit of Van der Heyden to England.

When Van der Heyden and his widow departed this life, soon after one another, in 1712, they left their children a prosperous business, an important art collection, and a substantial fortune to maintain it (*see* Bredius in *Oud Holland*, xxx., 1912, p. 129 *seq.*).

As we have said, there is no documentary evidence to show where Van der Heyden learned his art, and little can be inferred from his style. His art is unconnected with that of the older generation, whether of the Haarlem artist P. Saenredam who chiefly painted buildings rather than views of towns, or of the Delft church painters, G. Houckgeest, E. de Witte, and H. van Vliet, who preferred interiors. The brothers Gerard and Job Berckheyde of Haarlem were his contemporaries. Among the Amsterdam painters of the name of Beerstraten, Johannes (1622–1666) is perhaps the most likely to have given Van der Heyden an inspiration for his works, so far as the subject was concerned. But in technique and style the two men were fundamentally dissimilar.

C. G. 't Hooft, who edited a volume of reproductions of Van der Heyden's views of Amsterdam in 1912, on the second centenary of the painter's death, referred to the Delft street scenes by P. de Hooch and J. Vermeer which date from the years 1658–1665, and may have been

[1] See for details J. C. Been in the annual, *Amstelodamum*, 1912, p. 29 *seq.*

known to Van der Heyden when he was painting his views of Delft. The suggestion is plausible. In their monumental treatment, the rendering of light and air, the splendour of the colour, and the subordination of the delicate architectural details to the whole effect, those artistic creations were unquestionably worthy models for every painter of street scenes. But whether they really exercised any influence upon Van der Heyden is a question which the writer at least would not answer in the affirmative.

What distinguishes Van der Heyden's work is, first of all, the extraordinarily careful draughtsmanship that is apparent in every detail, and, in connection with this, the incomparable skill with which he keeps these details in their place. He is the miniaturist, the Gerard Dou, among the painters of town scenes. Thus Houbraken (iii. 81) declares, with an expression of the greatest admiration, that he worked out everything completely and that painting such as his was but rarely seen. "He painted every brick in his buildings, both in the foreground and in the background, and so precisely that one could clearly see the mortar in the joints, and yet his work did not lose in charm or appear hard if one viewed the pictures as a whole from a certain distance. He was careful to reduce the size of the bricks when the houses were represented on a smaller scale. For this he must have had a special artistic skill, as it seems impossible to all who wield the brush to achieve this by means of the ordinary painting technique." Next to this facile handling must be noted the pleasing fashion in which he composes his pictures. Although almost all of modest dimensions, they excite immediate attention and induce the spectator to make a closer study of the details and thus to become conscious of the wealth of invention therein displayed. The painter renders also the characteristic colour of the various buildings and the bricks of which they are composed, and yet subordinates these local tints to the whole effect. The clear atmosphere, the green of the foliage, the play of the sunlight, and the accessories, introduced with great discretion, contribute to the general colour scheme. We can best appreciate the charm of his works if we compare them with those of his followers, Ekels, Ten Compe, Valois, La Fargue, and the rest. These pictures have the same subjects, the same method of composition, the same careful execution; but the general effect is restless, the atmosphere is lacking, and the colouring is sometimes insipid and sometimes hard or garish.

If Van der Heyden in his town scenes makes very happy use of the trees beside the canals or in the squares to achieve his pictorial effects, he is less distinguished when he gives a disproportionate part of the composition to the landscape or even makes it the sole motive of his picture. If his country and his age had not produced the great landscape painters of whom Holland is now justly proud, we might perhaps esteem him more highly. As it is, we are involuntarily driven to make comparisons, and Van der Heyden suffers. The best proof of this is that in the pictures with mixed motives one's eye turns first to the architecture, then to the figures, and only then to the landscape. Where the painter succeeds with architecture, in rendering each separate brick and yet presenting a house, he fails with landscape; the structure of the tree-trunk and the branches is good, but the leaves make the tree look unreal. The writer

cannot accept the theory that Van der Heyden's landscapes were the product of his early years. On the contrary it seems clear that the painter proceeded from architecture to landscape and not in the reverse direction.

In representing places Van der Heyden did not aim at exactitude. As topographical evidence his pictures are of little value. To make this clear, one need only compare the different positions of the principal buildings in the Dam at Amsterdam or the views of the church at Veere or of the palace at Brussels. One may observe, too, how the artist introduces details from the fortifications of Utrecht into a hilly landscape. Finally, one may notice how he brings the deep canals of Utrecht into the same picture as the Gemeenlandshuis, or Assembly Hall, of Delftland at Delft—a town where there are not now and never were such differences of level.

Accessory figures play a great part in Van der Heyden's pictures, and in most cases increase their artistic charm. According to an old tradition they almost all derive from Adriaen van de Velde. But this could only have been the case in the years before Adriaen's early death in 1672. Yet it is a fact which can easily be confirmed that in the later pictures there are figures which can scarcely, if at all, be distinguished from those of Van de Velde's time. There are two possible explanations. Either our master himself painted his accessory figures from the outset, or he obtained the help of Van de Velde during his lifetime, and afterwards contrived to introduce the figures in Van de Velde's manner. In the first case he imitated Van de Velde's style in a masterly fashion from the beginning; in the second case he began to imitate Van de Velde only after 1672. The theory attributes nothing impossible to Van der Heyden, as we may see from the attractive figure drawings and the etched figures in the *Fire-engine Book*; both these categories are in the style of Van de Velde and yet must date from after his death. In view of the old tradition the writer is of opinion that the earlier accessory figures are in fact by A. van de Velde, while the later are for the most part the work of Van der Heyden himself. The suggestion, which has often been made, that E. H. van der Neer painted the figures in the later works is neither supported by tradition nor confirmed by the style. Moreover, it is highly improbable that Van der Heyden would have sent his pictures, to have figures inserted, to a painter who was living in Brussels between 1679 and 1689, and at Düsseldorf from 1690 onwards.[1]

Van der Heyden, as has been said, left besides his architectural pieces and landscapes a small number of still-lifes. These all consist of books, globes, carpets, and chests, mostly disposed on or near a table in the corner of a room. They occur partly among the earliest and partly among the latest of his dated pictures. All are rendered with the most patient care and neatness and show that the artist up to the end of his life was in full possession of his technical qualities. The greatest praise that amateurs used to bestow upon them was that in some of the still-lifes the spectator could read the type of the open books.

A few paintings behind glass, executed in the Églomisé manner, do not increase Van der Heyden's artistic reputation. On the other hand

[1] The views of Brussels and Düsseldorf, which perhaps prompted the theory, date from Van der Heyden's early years.

he left some charming chalk studies, and he etched a number of plates for his *Brandspuitenboek* (Fire-engine Book), published in 1690, which show that he had fully mastered this form of art.

PUPILS AND IMITATORS OF JAN VAN DER HEYDEN

SOMETHING has been said above of the relation of Jan van der Heyden to his contemporaries, whether older or of the same age, among the architectural painters of Holland, like PIETER SAENREDAM, or the painters of churches, GERARD HOUCKGEEST, EMANUEL DE WITTE, and HENDRIK VAN VLIET, and the many-sided Amsterdam painter JOHANNES BEERSTRATEN, as well as to the views of Delft by Pieter de Hooch and Johannes Vermeer. Reference has also been made to the similarity between his style and that of Emanuel Meurant, the painter of farms. Here we may take notice of the later generations of painters of town scenes.

Pupils in the ordinary sense are not among them. Van der Heyden was probably too much occupied with his technical inventions and their commercial development to give lessons in painting. All the greater is the host of imitators who sought, throughout the eighteenth century and even into the nineteenth century, to reproduce in his manner the charm of the Dutch town. They may be recognised at a glance by students of costume, because the figures wear clothes of later date. They betray themselves, in point of style, by their greater hardness and by the excessive detail in the architecture. The most important of them are, in order of date:

Jan ten Compe (1713–1761).
Jan Ekels the elder (1724–1781).
Johannes Janson (1729–1784).
Paul Constantin La Fargue (1729–1782), and his brothers Jacob Elias (1741/1742–after 1771) and Karel La Fargue (after 1742–after 1782).
Gerrit Toorenburg (about 1737–1785).
Isaak Ouwater (1750–1793).
Jan Hubert Prins (1757–1808).
Johannes Jelgerhuis (1770–1836).
Jean François Valois (1778–1853), and
Jan Hendrik Verheijen (1778–1846).

These painters worked for the most part in the principal towns. Besides them there were in almost every small town painters who pursued the same aims in the same style, as well as a number of draughtsmen who made sketches of towns, villages, and castles representing the architecture of Holland for the many collectors of topographical and historical views, and who often had greater talent and more artistic success than the painters properly so-called. The most notable of these men were: Cornelis Pronk (1691/2–1759), Jan de Beyer (born 1703, dying at an advanced age

after 1770), Abraham de Haan (1707–1748), and Pieter Jan (1727–1779) and Paul van Liender (1731–1797). The last two and Jan de Beyer occasionally painted pictures.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," Vol. V. (1834).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

1. **Aachen : the Verne Gate.**—The figures by A. van de Velde. 12 inches by 10½ inches.

In the Verschuring collection, 1752 (Hoet ii. 477).
Sales.—A. Borwater, The Hague, July 20, 1756, No. 12 (51 florins).
Amsterdam, March 6, 1769, No. 56.

2. **Aachen: view of the Cathedral.**
Panel, 9 inches by 12 inches.

Sales.—(Probably) J. A. van Susteren, Antwerp, June 26, 1764, No. 21 (163 francs) (Terw. p. 372).
Hélène Herry, Antwerp, September 18, 1848, No. 41.

3. **Abkoude: view of the Castle.**

Sale.—Jan van de Vinne, Haarlem, May 13, 1754, No. 3.

4. **Alkmaar: the Great Market.**—To the left is an inn; several horsemen have dismounted at the door. Farther back are houses shaded by trees and a church with a tower. The figures by A. van de Velde.
Signed in full on the right; canvas, 10½ inches by 9 inches.

In the Loke collection.
Sale.—E. Schneider, Paris, April 6, 1876, No. 8 (6000 francs).

5. **AMERSFOORT: OUTSIDE A GATE.** Sm. Suppl. 27.—A paved street in the centre leads to a town gate with two bridges and two square entry towers. On the right, across the ditch, is a brick sluice with two small round towers. Above the town wall rise two churches; the larger of them has one massive and two slender towers. The figures are by A. van de Velde. In the left foreground a man in red walks with a dog; in the centre a man gives money to a beggar-woman seated by the roadside; on the bank to the right sits an angler.
Signed in full on the right at foot; panel, 19½ inches by 26 inches.

Exhibited at Amsterdam, 1838.
Sale.—Lafontaine, Paris, May 28, 1821 (5501 francs, Laneuville)—described as a view of the Haarlem gate at Amsterdam.
In the Van Praet collection, Amsterdam, 1838.
In the collection of A. van der Hoop, Amsterdam; bequeathed to the city of Amsterdam in 1854.
In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 1170; lent by the city since 1885.

6. **AMSTERDAM: THE DAM.** Sm. 115.—To the left is part of the Town Hall. In the right centre is the Nieuwe Kerk. On the extreme right, in shadow, is a corner of the old Weigh House. Faint clouds in the sky. In front is a strip of shadow. The square is in full sunlight. The figures are by A. van de Velde. On the left two men converse, while a man-servant waits; in front runs a boy with a hoop; in the centre a grey horse draws a sled with three barrels on it; in the right foreground is a dog. Almost the same view as in 8.
Signed in full to the right on the projecting roof of the Weigh House; panel, 27 inches by 22 inches.

Exhibited at The Hague, 1890, No. 41.
In the collection of W. Lormier, The Hague (Hoet ii. 425) (bought for 250 florins from Gerard Block).
Sales.—W. Lormier, The Hague, July 4, 1763, No. 138 (400 florins).
C. S. Roos, Amsterdam, August 28, 1820, No. 44 (2800 florins, Hansen for De Haas).

Abraham de Haas, Amsterdam, November 8, 1824 (3410 florins, Van den Berg).

C. J. Nieuwenhuis, London, May 10, 1833, No. 27 (£462, Smith); *see Art Sales*, vol. ii. p. 335.

In the collection of J. F. van Lennep, Amsterdam; bequeathed in 1893 to the city of Amsterdam.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 1174; lent by the city since 1893.

7. **AMSTERDAM: THE MARTELAARSGRACHT.** Sm. 2.—Beyond the gracht or canal, from the left foreground to the right distance, is a row of houses with fine gables, partly hidden by trees. In the right centre is an open lock, from which a boat emerges. Two men lean on the balustrade of the bridge. Beside the left bank is a larger boat. A man and a boy watch a dog swimming to the bank. In shadow to the right is a house with a high chimney-stack; at the corner of it, beneath a canopy, is the sculptured figure of a saint. The figures are by A. van de Velde.

Signed in full on the bridge; panel, 17½ inches by 23 inches.

A copy, on panel, 18 inches by 23 inches, was in the sale: E. Moll, senior, and others, Amsterdam, December 15, 1908, second part, No. 226. Another copy, possibly the same, is in a private collection at Basel. Cf. 34.

Engraved by J. A. Boland.

Mentioned by Sir Joshua Reynolds, "A Journey to the Low Countries, 1781"; *Works*, 1883, ii. 196.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet ii. 455).

In the collection of A. L. Gevers, Rotterdam; acquired in 1809 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 1171.

8. **AMSTERDAM: THE DAM.** Sm. Suppl. 23.—Looking to the north-west. To the left is part of the Town Hall. In the centre is the Nieuwe Kerk. To the right is the old Weigh House, with bales of goods in front. The figures are in the manner of A. van de Velde. A woman with a child in her arms and two other children stand beside a vegetable dealer; a boy with a hoop and a dog are at play. Two men and a woman are going to church. On the left a grey horse draws a sled laden with barrels. In front of the Town Hall people stand conversing in groups. In the foreground are two white and brown spotted dogs. Almost the same view of the square as in 6. "An exquisitely wrought production" (Sm.).

Signed on two bales of goods outside the Weigh House; panel, 17 inches by 21½ inches.

In the Solirène collection, Paris, 1837 (sold for 10,000 francs).

Imported into England by Sm. and sold on the Continent before 1842.

Sales.—E. Higginson of Saltmarsh Castle, London, June 4, 1846 (£309: 15s., Gritten)—noted by Sm. in his own copy of his catalogue; *Art Sales*, ii. 335.

Gritten, London, 1849 (£180: 12s., Rutley)—noted by Sm.

Lyne Stephens, London, May 11, 1895, No. 335 (£682).

S. Lyne Stephens, London, June 16, 1911, No. 103 (Dowdeswell).

In the possession of Dowdeswell, London.

In the possession of C. Brunner, Paris, 1914 catalogue, No. 30.
In the collection of Alexander Frey, Berlin.
In the possession of C. A. de Burlett, Berlin.

9. **AMSTERDAM: THE NIEUWE KERK.** Sm. 116.—With the adjacent buildings. The Gothic steeple is cut off. In front of the transept is a canal. On the outer walls of the side-chapels are a statue of Christ and three Stations of the Cross. The figures are by A. van de Velde. There are two monks in white robes. A man walks past. A woman goes down steps to the water. Blue sky with clouds.

Signed with a monogram that is not wholly free from suspicion; panel, 18 inches by 23½ inches.

Mentioned by Waagen, iii. 395.
Exhibited at the Royal Academy, London, 1907, No. 63.
In the collection of the Duke of Rutland, Belvoir Castle, No. 63; it was there in 1834.

10. **AMSTERDAM: THE HAARLEM GATE.** Sm. 101.—Seen from the south. In the right centre the stately gate-tower with its belfry, resembling a church, stands on rising ground in the middle distance. To the left there stretch in a curve, partly hidden by houses, two drawbridges towards the narrow outer gateway crowned with two pinnacles. In the left foreground is a fenced garden. On the right a road, enlivened with figures, leads past cottages and a tree. In the distance is a windmill. On the left lies the plain outside the city. The figures are by A. van de Velde. An "excellent picture" (Sm.). [Pendant to 100.]

Signed on the left at foot with the monogram; panel, 13 inches by 16 inches.

Mentioned by Waagen, ii. 123.
Exhibited at the British Institution, London, 1815, No. 56, and 1854, No. 11; at the Royal Academy Winter Exhibition, 1881, No. 115; at the South Kensington Museum, 1891, No. 21.
Sale.—J. van Leyen, Amsterdam, April 17, 1720, No. 3 (131 florins) (Hoet i. 245).
In the collection of J. & P. Bisschop, Rotterdam (Hoet ii. 529); bought as a whole in 1771 by A. & J. Hope, Amsterdam.
In the collection of Philip Henry Hope, London, 1815 and 1834.
In the collection of Henry T. Hope, London, 1854.
In the collection of Lord Francis Pelham Clinton-Hope, Deepdene; sold in 1898 to Berlin.
In the Kaiser Friedrich Museum, Berlin, 1921 catalogue, No. 1623.

11. **AMSTERDAM: THE KEIZERSGRACHT WITH THE WESTERKERK.**—Viewed from the south-east. To the right is the bridge connecting the Westermarkt with the Raadhuisstraat; to the left are trees, the building known as the Westerhalt, red gabled houses, and the meat market. Beyond rises the Westerkerk. In a boat in front sits a sailor with a red jacket and blue cap. Various figures stand here and there. Bright sunshine; blue sky. The figures are by A. van de Velde.

Signed in full on the right at foot; panel, 22 inches by 25 inches.

Exhibited at Berlin, 1914, No. 64.
In the De Beringhen collection, The Hague.
In the collection of Prince Amedeus of Savoy, Turin.
In the collection of the Comte de Chérisey, Paris.
In the possession of F. Muller & Co., Amsterdam.
In the collection of the late Marcus Kappel, Berlin, 1914 catalogue, No. 10.

12. **AMSTERDAM: THE TOWN HALL.** Sm. 70.—Seen from the Kalverstraat, looking towards the Nieuwe Kerk and some old houses. There are numerous figures by A. van de Velde. In the right centre a man drives a horse drawing a sled with five bales of merchandise. On the left three men converse. In the extreme left foreground a market-woman sits on the ground; a woman customer stands before her and a boy with a hoop looks on.

Signed in full on the house in the left foreground, and dated 1667; canvas, 33 inches by 36 inches.

Mentioned in the correspondence of Cosimo III.; see *Jahrbuch der Königlichen Preussischen Kunstsammlungen*, xxxii. (1911), appendix.
In the collection of Cosimo III., Grand Duke of Tuscany, 1672.
In the Uffizi, Florence, 1910 catalogue, No. 891.

13. **Amsterdam: the Singel.** Sm. 82.—To the left a draw-bridge crosses the canal, where a boat is lying. In front of the houses on the right stand two carefully painted trees. Between them a blind man is led by a dog and accompanied by a boy; a man gives him an alms. In front to the left boys are bathing. The figures are said to be by A. van de Velde. [Pendant to 36.]

Signed in full on the quay to the right; panel, 15 inches by 21 inches.

Exhibited at Leeds, 1868, No. 659, and 1889; at the Guildhall Art Gallery, London, 1890, No. 66.
Sales.—M. L. Lapeyrière, Paris, April 19, 1825 (2380 francs).
D. Mackintosh, London, 1857 (£483, Rutley); *see Art Sales*, ii. 335.
In the collection of H. Harvey, Leeds, 1868.
In the collection of W. Harvey; given to the National Loan Collection Trust in 1917.
In the possession of the National Loan Collection Trust, London, 1919 catalogue, No. 21.

14. **AMSTERDAM: THE KEIZERSGRACHT AND WESTERKERK.** Sm. 62.—Looking west, with the old churchyard and the meat market, and the view through to the Prinsengracht. To the right is a house with two stepped gables. By the quay in front lies a vessel. The figures, according to the catalogue, are by A. van de Velde. In the left foreground, on a narrow strip of the nearer quay, come a man and woman followed by a dog and a black man-servant. The same subject, or part of it, on a larger scale, is treated in 23.

Signed in full on the stone parapet on the extreme right; panel, 16 inches by 23 inches.

Exhibited at the Bethnal Green Museum, London, 1872, No. 180; at the Royal Academy Winter Exhibition, 1892, No. 58.
Sales.—N. Doekscheer, Amsterdam, September 9, 1789, No. 16 (1900 florins, Fouquet).

Helsleuter (Van Eyl Sluyter?), Paris, January 25, 1802 (4000 francs, Madame Renault).

Probably in the Duval collection, Geneva, No. 117.

Probably in the collection of the Duc de Morny, Paris, 1848, No. 97; purchased by Lord Hertford in or before 1854, with another Van der Heyden, for £1000.

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1920 catalogue, No. 225.

15. **AMSTERDAM: A CANAL.** Sm. 64.—A canal, the corner of the Ijkant (the quay along the river Y) and the Langebrug. The canal leads away in the middle of the picture. On the right is a tall house with a tower and a Gothic building at the side. In the centre is a drawbridge; beyond rises the tower of the Westerkerk. The figures are attributed to A. van de Velde. In the left foreground is a sled with casks. On the right is a boat unloading casks.

Panel, 18½ inches by 24 inches.

Mentioned by Waagen, ii. 52.

Sales.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 70 (1300 florins, Westerwoud).

Jan Jacob Brants, Amsterdam, April 20, 1813, No. 11 (1500 florins, De Vos).

In the collection of the Marquess of Stafford, London, 1818 catalogue, No. 132.

In the collection of Lord Francis Egerton, London, 1834.

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 135.

16. **AMSTERDAM: THE NIEUWE ZIJDS VOORBURGWAL.** Sm. 114.—Looking towards the Town Hall. A bridge crosses the canal. Beyond is the cupola of the hall. On the water is a boat. One of Van der Heyden's best works.

Signed in full; panel, 20 inches by 19½ inches.

Mentioned by Waagen, Suppl. 160.

Exhibited at the British Institution, London, 1852, No. 6; at the Royal Academy Winter Exhibition, 1877, No. 93, and 1891, No. 61.

Sales.—J. D. Nijman, Amsterdam, August 16, 1797, No. 103 (900 florins).

Lord Northwick, Harrow, 1822 (£120).

In the collection of A. W. Robarts, London, 1834.

In the collection of A. J. Robarts, London.

17. **AMSTERDAM: THE BEGIJNENHOF.**—A long row of grey stone houses and a steeple of red brick. On a stretch of turf women are drying clothes. To the left are a well-kept path, with persons walking, and a row of houses, each with its little forecourt with young trees.

22½ inches by 18 inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 71.

In the collection of T. Humphry Ward, London, 1890.

18. **AMSTERDAM: THE ELISABETHGASTHUIS.** Sm. 109.—On the right is the corner of the hospital, with the Gothic balcony, the steps, and the window, at which stands a woman looking out. To the lower post of the balustrade of the steps is tied a large reddish-brown ox; the herdsman stands behind him. Farther away a canal flows diagonally across the picture; on the opposite bank are trees in front of gabled houses.

Men and women are walking there. In shadow in the left foreground lies a reddish-brown dog. Dark, cloudy sky. The figures and animals are by A. van de Velde. Cf. 207.

Canvas, 12 inches by 15½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 45.

Mentioned in the inventory of the effects of the widow of Van der Heyden, May 18, 1712, No. 2; *see Oud Holland*, xxx. (1912) 133.

Sales.—O. W. J. Berg, Amsterdam, July 7, 1825, No. 48 (490 florins, Van den Bergh).

Jeremiah Harman, London, May 7, 1884 (£162 : 15s., Norton); it was in this collection in 1834 (Sm.).

(Possibly) T. French, London, 1853 (Gritten).

In the collection of William Blodgett, New York.

19. **AMSTERDAM: A GRACHT.**—A view of the Martelaarsgracht (cf. 7). In front the canal flows diagonally across the picture. A corner of the nearer bank, with trees, is seen on the right. Along the street on the opposite bank is a row of five trees, partly hiding the fronts of the gabled houses. By the quay to the left lies a boat; a man and woman are walking near it. From the right comes another boat. Beyond, at the corner of the street, is a coach drawn by two greys. The seventeen figures are attributed to A. van de Velde.

Panel, 14½ inches by 18 inches.

Lithographed in reverse in the illustrated work on the Arenberg collection.

Exhibited at the Palais Ducal, Brussels, 1885; and at Düsseldorf, 1904, No. 322.

Sale.—Amsterdam, August 14, 1783, No. 53 (526 florins).

In the collection of the Duc d'Arenberg, formerly at Brussels, now, probably, at Nordkirchen, Westphalia; W. Bürger's 1859 catalogue, No. 20—not identical with Sm. 75 = 201.

20. **AMSTERDAM: THE DAM IN FRONT OF THE TOWN HALL.** Sm. 1.—Seen from the Kalverstraat. To the right is the Weigh House. In the centre is the Nieuwe Kerk. To the left are the first houses in the Kalverstraat; on the second is the sign of a notary. A fine morning. The figures are by A. van de Velde. Two men bow to each other. A man drives a sledge drawn by a grey horse. At the street corner a woman is buying from a market-woman. An "exquisitely finished picture"—a "superlative production of art" (Sm.).

Signed in full on a step in the left foreground, and dated 1668; canvas, 28½ inches by 34 inches.

Engraved by Reville and Filhol.

In the possession of the painter's descendants until 1783, when they sold it to Paillet, acting for King Louis XVI. of France.

In the Louvre, Paris, 1922 catalogue, No. 2399; valued by the experts in 1816 at £1200.

21. **AMSTERDAM: THE OLD ST. ANTONIESPOORT.**—Viewed from the east. A broad street with a fence on each side leads away in a slight curve towards the old gate. Another street enters from the left. On the right of the main street is a canal crossed by a lock.

In the left middle distance is the dyke. Beyond it are the nearest houses of the city. To the right of the gate rises the tower of the Zuiderkerk. On the extreme right is a windmill, cut off by the frame. By the fence to the right sits a beggar woman; a man, seen from the back, gives her an alms. Opposite him two men lean on the fence conversing. In front is a red and white spotted dog. Along the side-street, on the left, a man and woman come riding towards the gate. On the dyke people are walking. Blue sky with clouds. A replica of this is 24. [Probably identical with 98.]

Signed in full in the centre; panel, 11 inches by 13½ inches.

Exhibited in Paris, 1911, No. 68; in Dayot's work on the exhibition, No. 69.
In the collection of the Marquise d'Aoust, Paris.
In the collection of T. Humphry Ward, London.
Sale.—T. Humphry Ward, London, June 11, 1926, No. 7 (£50 : 8s., Dr. Burg).

22. **AMSTERDAM: THE HEERENGRACHT NEAR THE LELIEGRACHT.**—On the water are two vessels and a rowing-boat. To the left are a larger boat and two swans. On both sides of the canal are figures. [Possibly identical with 213.]

Signed to the right on a corner-stone of the quay wall with the monogram; panel, 13½ inches by 16 inches.

Exhibited at Amsterdam, 1906, No. 62.
Sale.—(Probably) Amsterdam, June 5, 1765, No. 27 (Hoogenhuyzen for Loquet) (Terw. 454, No. 22).
In the collection of A. Lehmann, Paris.

23. **AMSTERDAM: THE KEIZERSGRACHT WITH THE WESTERKERK.**—Looking west. To the right, above trees, rise the gables of two houses. On the nearer quay in the left foreground are five mooring-posts for vessels. The same subject, with variations, is treated on a smaller scale in 14.

In the collection of Baron Edmond de Rothschild, Paris.

24. **AMSTERDAM: THE OLD ST. ANTONIESPOORT.**—The same view, with the same figures, as in 21. The church-tower is that of the Zuiderkerk—not, as the Petrograd catalogue says, of the Westerkerk. The figures are attributed to A. van de Velde.

Signed in full on the right; panel, 9½ inches by 13½ inches.

Sale.—(Probably) Count van Wassenaer-Obdam, The Hague, August 19, 1750, No. 98 (210 florins).
In the collection of Comte Baudouin, Paris; bought by the Empress Catherine II. of Russia.
In the Hermitage, Petrograd, 1901 catalogue, No. 1208.

25. **AMSTERDAM: THE BIERKAI NEAR THE OUDE KERK.** Sm. Suppl. 3.—Looking from the south towards the church. There are swans on the canal—the Oude Zijds Voorburgwal. To the right is the bridge leading to the Oude Kennisstraat, with figures. To the left, beyond the canal, is a row of trees, above which rises the Oude Kerk. The figures are by A. van de Velde.

Signed in full on a vessel to the left; panel, 16½ inches by 21 inches.

Bought by Valerius Reuver in 1712 at an inn at Maaslandsluis; valued with the frame at 175 florins in his account-book, which is preserved in the University Library, Amsterdam.

In the collection of Madame de Reuver, Delft (Hoet ii. 394), which was bought in 1752 by the Landgrave William VIII. of Hesse for 40,000 florins.

In the Cassel Gallery, from which it was taken by the French in 1806.

In the Malmaison Gallery.

In the Hermitage, Petrograd, 1901 catalogue, No. 1211.

25*a*. **Amsterdam: the Dam.**—The figures by A. van de Velde.

Sale.—Amsterdam, April 23, 1732, No. 11 (91 florins).

25*b*. **Amsterdam: the Dam.**—The figures by A. van de Velde.

Sale.—The Hague, April 24, 1737, No. 6 (215 florins).

25*c*. **Amsterdam: a Burgwal (Canal).**—The figures by A. van de Velde. [Pendant to 25*d*.]

13 inches by 16½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 43 (140 florins, De Bos).

25*d*. **Amsterdam: a Burgwal.**—[Pendant to 25*c*.]

12½ inches by 16 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 44 (160 florins).

26. **Amsterdam: the Trippenhuis.**—With the Nieuwe Markt and Weigh House.

In the collection of Jacob Bierens, Amsterdam, 1752 (Hoet ii. 523).

27. **Amsterdam: the Jan Rodenpoort Tower on the Singel.**—An early work.

21 inches by 25½ inches.

Sale.—N. van Bremen, Amsterdam, December 15, 1766, No. 79 (9 florins 15).

28. **Amsterdam: a distant view of the City across the Plain.** Sm. 52.—A large tree with bushes. [Pendant to 314.]

6 inches by 14 inches.

Sale.—Julliot, Paris, 1793 (1510 francs, with pendant).

28*a*. **Amsterdam: the Town Hall.** Sm. 83.

Sale.—Walsh Porter, London, April 14, 1810 (£231, Parsons); *see Art Sales*, ii. 335.

29. **Amsterdam: the Brouwersgracht.**—At the Heerenmarkt in front of the Heerengracht. Early morning.

Canvas, 18½ inches by 23½ inches.

Sales.—Amsterdam, June 13, 1770, No. 170 (6 florins 5).
Van Dijl, Amsterdam, January 10, 1814, No. 66 (15 florins).

30. **Amsterdam: the Heerengracht.** Sm. 14.—On the left is a bridge over the canal. Beyond it is a boat. Houses in bright sunshine

behind trees are reflected in the water. The figures are by A. van de Velde. On the bridge are four persons, and a man driving a horse with a sledge. Boys are bathing. Cf. 206.

Panel, 14 inches by 19 inches.

Sales.—Amsterdam, June 5, 1765, No. 22 (175 florins).
G. Braamcamp, Amsterdam, July 31, 1771, No. 80 (700 florins, Van der Dussen).
J. L. van der Dussen, Amsterdam, October 31, 1774, No. 15.
Jacob Crammer, Amsterdam, November 25, 1778, No. 10 (625 florins, Roos).
P. Loquet, Amsterdam, September 22, 1783, No. 134 (405 florins, Nijman); *see* Sir J. Reynolds, "A Journey to the Low Countries, 1781," *Works*, 1883, ii. 202.
Amsterdam, August 10, 1785, No. 145 (605 florins, ten Kate).
H. ten Kate, June 10, 1801, No. 75 (390 florins, Rijers).
Amsterdam, August 6, 1810, No. 43 (300 florins, De Vries).
Jerome de Bosch, Amsterdam, April 6, 1812, No. 46.
M. L. Lapeyrière, Paris, April 14, 1817 (8200 francs); *see* C. Blanc, *Trésor*, ii. 330.

30*a*. **Amsterdam: a Burgwal.**—A canal with a street and tall trees. The figures by A. van de Velde.

Panel, 13 inches by 18½ inches.

In the collection of Hendrik van Slingeland, The Hague, 1752 (Hoet ii. 408).
Sale.—J. van der Linden van Slingelandt, Rotterdam, November 12, 1827, No. 4 (200 florins, Lelie).

31. **Amsterdam: a Gracht.** Sm. 107.—On the left are the fronts of houses behind a row of trees. A boat lies beside the bank. The figures are by A. van de Velde.

Panel, 12 inches by 15 inches.

Sale.—T. Emmerson, London, 1829 (£74 : 11s.).

32. **Amsterdam: the old Town Hall and its surroundings (?).** Sm. Suppl. 18.—Two large square towers adorn the building, which has a piazza in front. On the square before it are numerous figures. In front a man drives a white horse drawing a sled laden with bales of merchandise. Two foreigners converse. A man carries a parcel under his arm. Farther away are a coach and a man wheeling a barrow or rolling a cask. It is improbable that the building with two square towers was the old Town Hall, as Sm. thought.

Canvas, 26 inches by 32½ inches—but more probably 22 inches by 28½ inches.

In the Van Loon collection, Amsterdam, 1842 (Sm.), which was bought as a whole by the Rothschilds in 1877.

33. **Amsterdam: a Gracht.**—Trees stand in front of the picturesque fronts of the houses, which are reflected in the water. In the canal lie three vessels laden with bales and casks. A man rows a small boat. The figures by A. van de Velde.

Sale.—Duchesse de Ragusa, Paris, December 14, 1857 (5700 francs).

34. **Amsterdam: a Gracht with a Drawbridge.** Cf. Sm. Suppl. 12.—To the right are three picturesque old houses, in the so-called Spanish style, behind trees. On the other side is a building with the figure of a saint. A boat with three persons has come alongside the quay. Two men are loading her. [Probably identical with the copy noted under 7.] Cf. 206.

Sales.—London, June 24, 1873—according to a MS. note in Sm.'s copy of his catalogue.
(Possibly) C. Rushout, London, 1879 (£78 : 15s.); *see Art Sales*, ii. 325.

35. **Amsterdam: the Dam.**—To the left is the Town Hall; to the right is the Nieuwe Kerk. Numerous figures in Louis XIV. costume.
Canvas, 20 inches by 24½ inches.

In the Talleyrand collection. But as both Sm. and Buchanan mention only two pictures by Van der Heyden—179 and 205—in this collection, the picture is either identical with 179, in spite of the different dimensions given, or it is wrongly stated to have belonged to Talleyrand.

Sale.—Martinet, Paris, February 27, 1896, No. 25.

35*a*. **Amsterdam: a Gracht.**—Boats and figures. [Possibly identical with 211.]
15½ inches by 20 inches.

Probably in the collection of W. Croker, London.
Sales.—London, June 4, 1896, No. 146.
W. Miller Rawlinson, and others, London, July 5, 1902, No. 58.
London, June 20, 1903, No. 87.

35*b*. **Amsterdam: the Town Hall.**
24 inches by 30 inches.

Sale.—London, February 20, 1909, No. 117.

36. **Amsterdam: a Doelen (or Burgher Company's Hall).** Sm. 81 and Suppl. 8.—It stands amid other buildings. It is round and has a conical roof. Fir trees (?) along the canal hide most of the houses. On the right is a bridge, beyond which is a large house. Numerous figures by A. van de Velde. [Pendant to 13.]
Panel, 14 inches by 18 inches.

Sales.—M. L. Lapeyrière, Paris, April 19, 1825 (7605 francs).
F. Delessert, Paris, March 15, 1869, No. 32 (8000 francs).
(Possibly) A. Nesbitt, London, April 15, 1901, No. 117.
London, April 12, 1911, No. 48.

37. **AMSTERDAM: THE DAM.**—A view of the old Fish Market from the south-west. On the right, past a gabled house, is a projecting building with a shoemaker's workshop, whose shadow falls on the whole of the right foreground. In the extreme left middle distance is the Damrak. The Fish Market fills the whole width of the foreground. In the centre distance a long building closes the view. To the left a row of houses runs at an angle. Beyond them rises the tower of the Oude Kerk. There are many figures by A. van de Velde. On the left a

peasant drives a horse drawing a load of sacks to the left. To the right of him a man greets a man and woman of rank. Beyond them in the square are many figures seen from the back. In the centre foreground is a girl, seen from the back, with a basket on her arm and another on her head. In the immediate foreground to the right is a man with four dogs. In front of the gabled house—the Red Lion inn—are numerous figures. In front is a small piece of a house with a notary's sign; the rest is cut off by the frame. The picture was always attributed to G. Berckheyde, but is an excellent example of J. van der Heyden. Signed on a sack to the left with the initials of A. van de Velde.

Canvas, 25 inches by 28½ inches.

Etched in reverse by Lienard in the Choiseul Gallery, No. 116.

Exhibited in the "Hundred Masterpieces," Paris, 1892.

In the collection of the Duc de Choiseul, Paris.

Sales.—Comte Koucheleff Besborodko, Paris, June 5, 1869, No. 4 (20,000 francs).

Edwards, Paris, May 25, 1905, No. 2.

In the possession of J. Böhler, Munich, 1916.

37*a*. **Amsterdam: a Gracht.**—On the canal are boats. [Possibly identical with 217.]

Panel, 17 inches by 23 inches.

Sale.—Montague S. Napier, and others, London, May 7, 1920, No. 122.

Amsterdam? Cf. 153, 164, 189.

38. **ANTWERP: VIEW OF ST. MICHAEL'S CHURCH.**—A street bordered by trees and brick walls leads to the choir of the Gothic church. The figures, somewhat clumsily introduced, are, according to the catalogue, probably by Eglon van der Neer. It must have been a good picture.

Panel, 20 inches by 27½ inches.

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet ii. 470).

Sale.—B. da Costa, The Hague, August 13, 1764, No. 27 (651 florins, Theodati) (Terw. 376).

In the collection of the Earl of Pembroke, Wilton House, 1907 catalogue, No. 317.

39. **Bentheim: the Castle.**—The castle is in the middle distance. In front is a building. To the left are a church and houses. The figures by A. van de Velde.

Panel, 14 inches by 19 inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 126.

40. **Bentheim: the Castle.** Sm. 17 and Suppl. 6.—The castle with adjacent buildings stands on a hill; on the slopes are houses and a wall. In broken ground in front to the right stands a tree overshadowing old walls and the stump of a milestone. On the left the plain, alongside a range of hills, extends into the distance. The figures are by A. van de Velde. Two horsemen approach the town gate in the middle distance. In the left foreground a boy stands on a ruined wall; another boy climbs up. At the roadside near by sits a woman with two children.

Panel, 19 inches by 27 inches—or 21½ inches by 29 inches.

Engraved by Jeanne Deny in the Choiseul Gallery, No. 77.

Sale.—Floris Drabbe, Leyden, April 1, 1743, No. 28 (165 florins, Lormier) (Hoet ii. 77).

In the collection of W. Lormier, The Hague, 1752 (Hoet ii. 498).

Sales.—W. Lormier, The Hague, July 4, 1763, No. 139 (601 florins) (Terw. 322).
Duc de Choiseul, Paris, April 3, 1772, No. 78 (2000 francs).
Prince de Conti, Paris, April 8, 1777 (2401 francs).
Robert de St. Victor, Paris, November 26, 1822 (4000 francs).

In the collection of Edward Gray, Harringay (before 1842, Sm.).

Sold by Buchanan, London (before 1842, Sm.).

41. **Brederode: the Ruins.** Sm. 38.—The ruins stand on an eminence. In the right middle distance are hills. The figures are by A. van de Velde. A traveller with a pack on his shoulders comes forward, followed by two women on the far side of a bank overgrown with bushes. Described from the etching, which is probably in reverse.

Panel, 8 inches by 11 inches.

Etched by Le Grand in the Poullain Gallery, No. 113.

Sales.—Poullain, Paris, March 15, 1780 (500 francs).
Robert de St. Victor, Paris, November 26, 1822 (601 francs).
Joseph Barchard, London, 1826 (£26 : 5s.).

41*a*. **Brederode: the Ruins.**

Panel, 17 inches by 20½ inches.

Sales.—Amsterdam, April 4, 1854, No. 22 (21 florins, J. J. A. Santhagen).
(Probably) H. T. Berry, and others, London, July 5, 1902, No. 21.
(Probably) London, January 24, 1903, No. 44.

42. **BRUSSELS: VIEW IN THE PARK OF THE OLD PALACE.**—On the left a slope leads up to a tower with a steeple and the choir of the church of St. Jacques. Beyond is a flower-garden laid out geometrically. A building with a long roof and a chimney extends on the right towards a sunlit gable in the Renaissance style. Above the roof are seen many other sunlit roofs. On the right is a stepped terrace with low walls. In a pasture are six stags. On the road in front are a lady and a man and woman with their backs to the spectator. On a side-road are nine figures, in several groups.

Signed in full in the right centre; panel, 19 inches by 22 inches.

In the possession of N. Beets, Amsterdam.

In the collection of H. E. ten Cate, Almelo.

43. **BRUSSELS: THE GARDEN OF THE OLD PALACE.** Sm. 122.—Seen from the south. A broad slope leads up to the palace on the left, along an arcade with statues. The main building of the palace adjoins at the back the choir of the Gothic church of St. Jacques. On a lower level is the garden with a small pavilion and a pool for swans. In the distance the tower of the church of St. Gudule rises above the garden-wall. There are numerous figures by A. van de Velde. In the middle distance men play bowls. On the slope in the left foreground six stags graze round a pool.

Signed in full on the right at foot; panel, 21½ inches by 28 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741, No. 169—as pendant to 69—(125 florins, Bisschop) (Hoet ii. 24).
In the Palace, Cassel, in the main 1749 inventory, No. 622.
Taken to Paris by the French in 1806 and returned in 1815.
At Schloss Bellevue, Cassel, No. 1 (Parthey, i. 584).
In the Cassel Gallery, 1913 catalogue, No. 429.

44. **BRUSSELS? PART OF THE OLD TOWN.**—On the right steps lead up to an old wall. Beyond is a stately Gothic church with greyish-blue roofs. In the sunlit middle distance to the left is a palace in seventeenth-century style with an adjacent garden and fountain. On the street in front are figures.

Signed on the buttress of the steps to the right with the monogram, and dated 1678; panel, 8 inches by 11 inches.

In the Dresden Gallery, 1908 catalogue, No. 1661; it has been there since 1817.

45. **BRUSSELS: THE PARK OF THE OLD PALACE.**—Seen from the east. In the centre a tall tree intersects the picture. Beyond to the right is the Gothic church of St. Jacques. To the left, in sunshine, is the palace with its many windows and with the row of statues in the arcade on the ground level. On an eminence in the left foreground stags are grazing. [Pendant to 223. Possibly identical with 48*b*.]

Signed in full in the centre at foot; panel, 9½ inches by 11½ inches.

Possibly identical with No. 9 of the pictures assigned to Van der Heyden's son Salomo in the inventory of his widowed mother's effects, May 18, 1712, valued at 50 florins; *see Oud Holland*, XXX. (1912) 135.

Sales.—(Probably) D. N. A. Z——, The Hague, November 24, 1744, No. 56 (126 florins, with pendant).
Count van Wassenaer Obdam, The Hague, August 19, 1750, No. 96 (172 florins) (Hoet ii. 296).
In the Dresden Gallery, 1908 catalogue, No. 1663; it has been there since 1817.

46. **BRUSSELS: THE OLD PALACE.**—At the back the tower of St. Gudule rises above the houses. In front is the stags' enclosure.

Signed on the left, under the frame, with the monogram.

In the Wuyts van Campen Museum, Lierre, 1899 catalogue, No. 18.

47. **BRUSSELS: THE OLD PALACE.**—The view is similar to 45, but was taken from a point farther south. In front is the park. In the left foreground are stags round the basin of a fountain; in the water are two swans. In the centre foreground a woman with a child stands behind an ass carrying a load. From the right foreground the buildings stretch towards the middle distance—a wall with a turret half hidden by bushes, a baroque fountain in the wall, above which rises the tower of the Nassau palace, the choir of St. Jacques, and, finally, the palace with the arcade of statues in its left wing. The figures are by A. van de Velde. The composition is almost identical with that of 48, but the figures are different. [Possibly identical with 48*c*.]

Signed in full on the right at foot; panel, 20 inches by 25 inches.

This picture, or the following, is probably identical with No. 2 of the pictures assigned to Van der Heyden's son Salomo in the inventory of his widowed mother's effects, May 18, 1712, and valued at 120 florins; *see Oud Holland*, xxx. (1912), 135.

In the Palace, Ansbach.

In the Aeltere Pinakothek, Munich, 1915 catalogue, No. 615.

48. **BRUSSELS: THE OLD PALACE.** Sm. 66.—The gardens and the surrounding buildings as in 47. The foreground is altered; at a fountain to the left a man bends down to sprinkle water on a girl, who runs away. Cloudy sky.

Signed; panel, 19½ inches by 24½ inches.

In the collection of Griffier Fagel, 1752 (Hoet ii. 413).

Sale.—G. Fagel, London, May 22, 1801, No. 47 (£42); *see* Buchanan, i. 305.

In the Hankey collection, Beaulieu, Hastings.

In the possession of C. Sedelmeyer, Paris, "The Fifth Hundred Paintings," 1899, No. 21.

In the collection of Madame Adolphe Schloss, Paris.

48*a*. **Brussels: the Old Palace.**—Figures by A. van de Velde.

Sales.—Amsterdam, May 6, 1711, No. 4 (130 florins) (Hoet i. 142).
Amsterdam, May 25, 1712, No. 15 (190 florins) (Hoet i. 144).

48*b*. **Brussels: the Old Palace.**—Very careful. [Pendant to 112. Possibly identical with 45].

Sale.—H. Sorgh, Amsterdam, March 28, 1720, No. 13 (210 florins, with pendant) (Hoet i. 243).

48*c*. **Brussels: the Old Palace and the Deer-park.**—The figures are by A. van de Velde. [Possibly identical with 47.]

Panel, 30—or 22—inches by 24½ inches.

In the collection of J. Lubbeling, The Hague, 1752 (Hoet ii. 519).

48*d*. **Brussels: behind the Old Palace.**—Figures in front.

Panel, 11 inches by 15½ inches.

Sale.—Amsterdam, January 20, 1772, No. 15 (10 florins, H. Ketelaar).

48*e*. **Brussels: the Old Palace.**—With the garden. Figures and stags. [Possibly identical with 265*a*.]

Canvas on panel, 13½ inches by 16½ inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 51 (101 florins, J. Wubbels).

49. **Brussels: the Old Palace.** Sm. 90 and Suppl. 16.—The palace with the large garden. On a path are two men and a woman; beyond them is a pond. To the right are three deer and several peacocks. Beyond the palace rises the tower of St. Gudule's. The figures are by A. van de Velde.

Panel, 11½ inches by 13½ inches.

Sales.—Philip Panné, London, March 26, 1819 (£51 : 9s.).
Thomas Emmerson, London, 1829 (£70 : 7s.).
George Morant, London, 1832 (£68 : 5s.).
Martini, Paris, March 23, 1844, No. 29 (770 francs).

50. **BRUSSELS: THE OLD PALACE.**—Seen from the west. From the top of a palace-tower, whose spire with its balustrade rises in the right foreground, one looks down on the pasture of the garden with its geometric beds and walks. A man and woman are strolling beside a pool with swans; beyond is the deer-park with trees; to the right rise the terraces of an adjacent building. On the left is a massive wall, stretching from a great building with a pyramidal roof in front to a handsome brick building which adjoins the tower of St. Gudule's.

Panel, 20 inches by 24 inches.

Sales.—(Probably) David Ietswaart, Amsterdam, April 22, 1749, No. 33 (331 florins, Dalens) (Hoet ii. 240).

A. J. Bösch, Vienna, April 28, 1885, No. 23 (4650 florins, Königswarter).

Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 37 (32,000 marks).

In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 30.

51. **BRUSSELS: THE OLD PALACE.** Sm. Suppl. 28.—Seen from the north. A row of buildings stretches from the right foreground into the left distance. In front to the right is a massive tower. Farther back are the choir of the Gothic church and the palace with a row of statues under arches in the left wing. In the middle distance is the pool with three swans; on the bank are figures. On an eminence in the left foreground is a tree which cuts across the buildings behind. In front of the tree are a man, a woman, and a dog.

Signed and dated 1673; panel, 18 inches by 23½ inches.

Exhibited at Antwerp, 1838; at the Guildhall Art Gallery, London, 1903, No. 163; at the Whitechapel Art Gallery, 1904, No. 279.

Sale.—(Probably) P. Testas, Amsterdam, March 29, 1757, No. 25 (221 florins, Rougent) (Terw. 178).

In the Van Praet collection, Antwerp, 1838.

Sale.—(Possibly) Lambert, London, 1882 (£183 : 15s., Griffiths); see *Art Sales*, ii. 335.

In the possession of Sir George Donaldson, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Eleventh Hundred Paintings," 1911, No. 14.

Brussels? Cf. 219.

52. **DELFT: THE OUDE KERK.** Sm. 99.—Seen from the south through the Oude Delft. To the left is the Prinsenhof, with a man and woman walking. In the centre is a bridge with three figures. To the right is the bank of a canal with trees; a woman is washing clothes. The composition is almost identical with that of 53.

Panel, 22 inches by 28 inches.

Exhibited at Amsterdam, 1900, No. 43.

In the Van Winter collection, Amsterdam.

In the collection of J. Six, Amsterdam.

53. **DELFT: THE OUDE KERK.**—Seen from the south. To the left are the Gemeenlandshuis and the Prinsenhof. The church is in

a greyish-yellow tone. Somewhat overcleaned. The composition is almost identical with that of 52.

Signed in full, and dated 1675; panel, 17½ inches by 22 inches.

In the Oslo (Christiania) Museum, 1887 catalogue, No. 106.

54. **DELFT: A STREET.**—The street leads to the Town Hall, whose tower rises in the centre background. To the right is a house with seven small stepped gables (the gables have disappeared but the house is still standing). Nearer the front, at the foot of an almost windowless wall with a tall chimney built through it, is a covered passage. Opposite this on a cross-gable are the last two figures of the date 1592; the last figure comes above a small arched window (which is still preserved). In the left foreground are two children and some hens. In the centre are some dealers and two boys. The figures are apparently by J. van der Heyden himself.

Signed in full on the right; panel, 21 inches by 27½ inches.

An eighteenth-century copy in water-colour is in the collection of A. Bredius, The Hague.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 44.

Sale.—J. Pemberton, London, June 10, 1893 (£635 : 5s.); *see* W. Roberts, *Memorials of Christie's*, ii. 217.

In the collection of Theodore M. Davis, Newport, U.S.A.

54*a*. **Delft.**—The figures by A. van de Velde.
14 inches by 18½ inches.

Sale.—Amsterdam, May 11, 1756, No. 16 (500 florins, Bisschop) (Terw. 137, No. 18).

55. **Delft: a Square.** Sm. 28.—Trees and figures by A. van de Velde.

Panel, 21½ inches by 28 inches—or 20 inches by 26 inches (Sm.).

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 158 (1201 francs).

56. **DELFT: THE GEMEENLANDSHUIS (the Provincial Assembly House).**—The Assembly House stands on the right, beyond a deep canal crossed by a dark high-arched bridge. In the quay wall to the right is a store-room—a motive borrowed from Utrecht. The figures are by A. van de Velde. Three boys play near an overturned barrow in the left foreground. Beyond, in the sunlight, a woman walks towards the bridge.

Panel, 16 inches by 19 inches.

Etched by Boulard the younger.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 316 (14,100 francs).

In the possession of C. Sedelmeyer, "Catalogue of Three Hundred Paintings," 1898, No. 57.

Sale.—M. Rikoff, Paris, December 4, 1907, No. 9 (30,000 francs, Fred. Muller & Co. of Amsterdam).

56*a*. **Delft: the Fire of October 10, 1654.**
Signed; canvas, 37 inches by 57 inches.

Sales.—Frankfort-on-Main, May 30, 1916, No. 214.
Frankfort, January 30, 1917, No. 71.
Frankfort, September 18, 1917, No. 226.

57. **DÜSSELDORF: THE JESUIT CHURCH.** Sm. 5.—A paved square extends from the front away to the right towards a large brick building with a gabled front and a statue in a niche. On the left, behind a shrine, a bridge leads over a canal to some brick houses; there, on a sign, is the word "Schole." At the back of the square stands the baroque church, with two towers. Adjoining it on the right is a convent. The figures are by A. van de Velde.

Signed in full on the left at foot, and dated 1667; panel, 20 inches by 25½ inches.

There is a copy, 20 inches by 24 inches, in the collection of Jules Porgès, Paris; it was exhibited at Paris, 1911, No. 67, was formerly in the collection of George Salting, London, and was probably in the sale: Amsterdam, May 5, 1802, No. 70 (505 florins, J. C. Pruyssenaar).

Engraved by Lepagelet in Landon's *Annales du Musée*; by J. J. de la Porte in the *Musée de Napoléon*, No. 401; and by Heaton in the *Recueil Steengracht*, No. 78. Lithographed by H. van Hove in the *Recueil Desguerrois*.

Sale.—(Possibly) P. Testas, Amsterdam, March 29, 1757, No. 24 (380 florins, Colijns) (Terw. 178).

Brought in 1775 from the Château of Oranienstein to the gallery of William V., King of Holland, at The Hague.

Taken from The Hague to Paris in 1795 by the French and restored in 1815.

In the Royal Gallery, The Hague, 1914 catalogue, No. 53.

58. **ELSWOUT, NEAR HAARLEM.**—In front is the vegetable-garden of the country house. A woman kneels down to pick fruit; a man in a felt hat stands by her. A wooden bridge on the right leads to a square tower; the steep roof of the tower carries a lantern under a little dome which serves as a dovecot. Beyond to the right is the house; the lofty entrance-door has trees on either side. Small clouds in a bright blue sky.

Signed in full, and dated 1666; panel, 9 inches by 11½ inches.

Mentioned by Waagen, Suppl. 210.

Exhibited by Fred. Muller & Co., Amsterdam, 1911, No. 6, and 1915.

In the collection of A. Henderson, London, 1857.

Sale.—Maurice Kann, Paris, June 9, 1911, No. 28 (21,500 francs, Fred. Muller).

In the possession of Fred. Muller & Co., Amsterdam, 1915.

59. **ELSWOUT IN THE SPRING.**—A brick country house; two main buildings and several outbuildings. Beyond are the dunes. A bird's eye view, seen from the church-tower? The figures by A. van de Velde.

Signed in full; panel, 15½ inches by 13 inches.

Exhibited at Haarlem, 1915, No. 425.

Sales.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 320 (3250 francs, bought in).
Baron E. de Beurnonville, Paris, May 21, 1883, No. 62 (4000 francs).

In the collection of the widowed Madame van Vliet, *née* Borski, Bloemendaal.
In the collection of Madame Bijleveld, *née* Van Vliet, Bloemendaal.

60. **ELTEN ON THE RHINE.** Sm. 36 and Suppl. 14.—With shipping. To the left is a building with a tower and steeple. Beyond is a brick house, and farther away is a church. Figures are on the road by the river. The figures are in the style of A. van de Velde, and are not by Eglon van der Neer.

Signed in full on the left at foot; panel, 15½ inches by 22 inches.

Sales.—(Probably) Amsterdam, July 26, 1775, No. 130 (900 florins, Fouquet).
P. van Spijk, Leyden, August 23, 1781, No. 38 (1350 florins).
Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 30 (2150 florins, Roos)—it was in this collection in 1834.

In the collection of J. P. Pescatore, Paris; bequeathed in 1855 to Luxemburg.
In the Luxemburg Museum, 1872 catalogue, No. 32.

61. **Elten on the Rhine.**—Churches and houses by the river. The figures are by A. van de Velde; the shipping and the timber barges are by Willem van de Velde.

Panel, 18½ inches by 24½ inches.

Sales.—Wannaar, and others, Amsterdam, May 17, 1857, No. 53.
J. W. Frank, The Hague, April 5, 1762, No. 4 (250 florins).
London, July 11, 1903, No. 145.

62. **Emmerich: View through the Waterpoort.**—A replica of 63. [Either this or 63 is probably identical with 105*a*.]

Mentioned by Waagen, Suppl. 149.
Exhibited at the British Institution, London, 1829, No. 33, and 1855, No. 32—though the two pictures may not have been identical.
In the collection of the Earl of Caledon, London.

63. **EMMERICH: VIEW THROUGH A GATEWAY OF THE WATERPOORT.** Sm. 19.—One looks along a road between walls, leading straight up to a lofty gateway with a corner turret, behind which rise houses and, to the right, the high tower of the great church. In front a herdsman drives three cows, five sheep, and a goat towards the town; a woman rides near them. Described from the etching by Colibert; the original is probably in reverse. [Either this or 62 is probably identical with 105*a*.]

Panel, 13 inches by 12 inches.

A replica is 62.
Etched by Colibert in the *Galerie Poullain*, No. 112.
Sales.—Blondel de Gagny, Paris, December 10, 1770, No. 156 (3400 francs).
Poullain, Paris, March 15, 1780 (3015 francs, Donjeu).
Prince Galitzin, Paris, 1825 (5210 francs).
In the collection of Baron Ferdinand Rothschild, London.
In the collection of the late Miss Alice Rothschild, Waddesdon Manor.

64. **GHENT: THE GRAND BÉGUINAGE.** Sm. 27.—In the middle of the square are the portal and façade of the convent church with its slate roof. To the right is the garden-wall of red brick. In front

is a pool in which the church is reflected. Figures by A. van de Velde. [Probably pendant to 243.]

Panel, 7½ inches by 9½ inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 157 (1555 francs).
In the Valedau collection, Paris; bequeathed in 1836 to Montpellier.
In the Musée Fabre, Montpellier, 1910 catalogue, No. 845.

65. **Gouda: the Canal near the Town Gate.** Sm. 57.—The drawbridge is up. With twenty-two figures by Eglon van der Neer.

Panel, 16½ inches by 20 inches.

Sale.—Paillet, Paris, 1799 (1650 francs).

66. **THE CASTLE OF GOUDESTEIN ON THE VECHT.** Sm. Suppl. 29.—In front is an open barrier, beside which on the right stands a small brick house beneath a slender tree. On the far side of the moat a path leads towards a road going off at an angle. Along the road a horseman rides to the right, with two dogs in front of him; behind him walks a man with a gun on his shoulder and three dogs. Beyond the road a pasture, in which sheep are grazing, extends towards the spacious castle, which, with its low hexagonal corner tower, stands amid trees. Sunlight. Figures by A. van de Velde.

Signed in full on the barrier to the left; panel, 19 inches by 24 inches.

Exhibited at Antwerp, 1838; by Fred. Muller & Co., Amsterdam, 1906, No. 61; at Berlin, 1914, No. 63.

Sales.—Brussels, July 23, 1767, No. 22 (226 florins) (Terw. 623).
Antwerp, August 23, 1768, No. 5 (315 florins) (Terw. 665).
Charles de Man, Antwerp, September 9, 1816, No. 62 (600 florins, Van Hal).
The Dowager Madame Ullers van Schooten, Antwerp, June 11, 1844, No. 30 (5000 francs, Terwagne).
In the collection of Lord Palmerston, London.
Sale.—Duke of Cleveland, London, March 8, 1902, No. 24 (£2415, Forbes & Paterson).
In the possession of Fred. Muller & Co., Amsterdam.
In the collection of O. Huldschinsky, Berlin, 1909 catalogue, No. 13.

67. **THE CASTLE OF GOUDESTEIN.**—Similar to 69.

In the Cavens collection, Brussels.

68. **THE CASTLE OF GOUDESTEIN.**

In the possession of Sir G. Donaldson, London.

69. **THE CASTLE OF GOUDESTEIN ON THE VECHT.** Sm. 33.—The castle with its hexagonal turret stands at the back of a grassy square surrounded by small trees. To the left of the square a narrow canal, crossed by two arched bridges, flows away direct towards an outbuilding of the castle. To the right of the square are tall trees. In front is a fence; a Renaissance gateway on the right opens on to a road which runs beside a canal that flows at an angle across the foreground. On the water are three swans and a pleasure boat. On the grass are gardeners at work. On the broad road to the castle are a man and two women. The figures are by A. van de Velde.

Signed in full at foot; canvas, 21 inches by 27½ inches.

Exhibited at the British Institution, London, 1821, No. 117; at the Royal Academy Winter Exhibition, 1887, No. 63.

Sales.—(Probably) Van Zwieten, The Hague, April 12, 1741, No. 170—as pendant to 43—(190 florins, Snakenburg) (Hoet ii. 24).
Jan Tak, Leyden, September 5, 1781 (2105 florins, Delfos).
Van Leyden, Paris, September 10, 1804 (3620 francs, Paillet).
——, Paris, 1811 (4200 francs).
Le Rouge, Paris, April 17, 1818 (5410 francs).

In the collection of the Duke of Wellington, Apsley House, 1901 catalogue, No. 58; it was there in 1834.

70. **THE CASTLE OF GOUDESTEIN ON THE VECHT.**—Similar to 69.

Panel, 17 inches by 10½ inches.

In the possession of Dowdeswell & Dowdeswells, London, 1912.
In the possession of F. Kleinberger, Paris.

71. **THE CASTLE OF GOUDESTEIN ON THE VECHT.**—A boat lies near the bank. In another boat a man rows two men and a woman. Beyond the river a fence divides the road from the castle courtyard, which is bordered by trees. In the fence is a brick gateway: here a man converses with a woman seated on a bench; near them is a woman with a child. There are ducks on the water; a woman is washing clothes in the stream. Two men tow a laden boat. To the left a horseman rides across a stone bridge. The figures are in the manner of A. van de Velde.

Signed in full on the right at foot; panel, 18½ inches by 22½ inches.

In the Crozat collection, Paris; bought as a whole by the Empress Catherine II. of Russia.
In the Hermitage, Petrograd, 1901 catalogue, No. 1210.

71*a*. **Goudestein and Zilverstein on rising ground by the Vecht.**

Sale.—Anthony Deutz, Amsterdam, March 7, 1731, No. 1 (245 florins) (Hoet i. 360).

72. **GOUDESTEIN.**—On the far side of a meadow stands the old castle, built of red brick, with a high wall. To the right is a gateway. Beyond, amid trees, is a house. In the meadow is a peasant woman with cattle and sheep.

Panel, 8½ inches by 11 inches.

Possibly identical with No. 34 of the pictures assigned to the painter's son Jan in the inventory of his widowed mother's effects, May 18, 1712 (valued at 20 florins); *see Oud Holland*, xxx. (1912), 134.
In the collection of G. J. Maxwell Lefroy, Itchen Manor, Hants.
Sale.—Arthur M. Grenfell, London, June 26, 1914, No. 16.

73. **THE HAGUE: IN THE PARK OUTSIDE THE HUIS TEN BOSCH.**—Behind a fence in the centre stands a two-storeyed pavilion with a low-domed roof; it is overgrown with creepers. Farther away to the left is another pavilion in the same style. The two are con-

nected by a path leading between pairs of statues and pyramids covered with creepers. To the right is the Huis ten Bosch. Outside the fence in front a gardener is at work; a man and woman are walking, followed by a man-servant and a dog. A summer day.

Signed in full on the left at foot; panel, 8½ inches by 11½ inches.

A copy, 8 inches by 11½ inches, was in the ——.

Sales.—A. Seymour, London, July 4, 1896, No. 30.
J. L. Rutley, London, April 17, 1914, No. 58.

A second copy with some variations is in the Moscow Museum.

A third copy was in the sale: Amsterdam, October 10, 1917, No. 197.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 369.

In the Ritterich collection, Leipzig, 1862 (Parthey, i. 584).

In the Hudtwalcker-Wesselhoeft collection, Hamburg; acquired in 1888 for the Kunsthalle.

In the Hamburg Kunsthalle, 1921 catalogue, No. 77.

74. **The Hague: the Huis ten Bosch.** Sm. 15.—The house is on the right. A broad path leads to the left background. The figures are by A. van de Velde.

Canvas on panel, 12 inches by 15½ inches.

Exhibited at Leeds, 1889.

In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet ii. 504).

Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 82 (600 florins, C. Ploos van Amstel).
Edmund Higginson of Saltmarsh Castle, London, June 4, 1846 (£147, Cruery)—MS. note by Sm. in his own copy of his catalogue.

In the collection of W. Harvey, Leeds; given to the National Loan Collection Trust in 1917.

In the possession of the National Loan Collection Trust, London, 1919 catalogue, No. 20.

75. **THE HAGUE: THE HUIS TEN BOSCH.**—Seen from the front. A straight path on the right leads through the garden to the house. At the beginning and end of the path stand three lattice-work obelisks, half overgrown with creepers; in the middle, where another path crosses, are four statues. A fence of chains bounds the garden in front. In the beds to the left a gardener is at work. People are walking on the main path to the right.

Panel, 8 inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1873, No. 89, and 1902, No. 198.

In the possession of Noel Desenfans (who died in 1807), London.

In the collection of Sir James Carmichael, who bequeathed it in 1902 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 1914.

75*a*. **The Hague: the Bosch (Wood).**—Figures by A. van de Velde.

Panel, 11½ inches by 13 inches.

Sales.—(Possibly) J. van Leyen, Amsterdam, April 17, 1720, No. 4 (50 florins) (Hoet i. 246).

P. Testas, Amsterdam, March 29, 1757, No. 27 (83 florins) (Terw. 178).
G. Hoet, The Hague, August 25, 1760, No. 92 (90 florins, H. Ketelaar) (Terw. 228).

76. **The Hague.** Sm. 80.—The figures by A. van de Velde. [Possibly identical with 185.]

Sale.—Crawford, London, 1806, No. 16 (£179 : 11s., Elwyn); *see* Buchanan, ii. 184.

77. **The Hague: behind the Huis ten Bosch.**—Figures by A. van de Velde. [Pendant to 78.]
Panel, 8½ inches by 11 inches.

Probably identical with No. 15 of the pictures assigned to the painter's daughter Sara in the inventory of her widowed mother's effects, May 18, 1712 (valued at 50 florins); *see Oud Holland*, xxx. (1912), 136.

Sales.—Amsterdam, March 20, 1764, No. 14 (153 florins, with pendant, Odon).
Leyden, June 1, 1765, No. 36 (100 florins, with pendant, De Zwart) (Terw. 448).
J. van Zaanen, The Hague, November 16, 1767, No. 24 (40 florins, with pendant) (Terw. 653).
Amsterdam, April 26, 1769, No. 31.
C. Ploos van Amstel, Amsterdam, March 3, 1800, No. 10 (300 florins, with pendant, J. P. van der Schley).
J. van der Putten, Amsterdam, May 22, 1810, No. 36 (258 florins, with pendant, De Gruyter).

78. **The Hague: the Koekamp in the Bosch.**—Stags and figures by A. van de Velde. [Pendant to 77.]
Panel, 8½ inches by 11 inches.

Probably identical with No. 16 of the pictures assigned to the painter's daughter Sara in the inventory of her widowed mother's effects, May 18, 1712 (valued at 50 florins); *see Oud Holland*, xxx. (1912), 136.

Sales.—Amsterdam, March 20, 1764, No. 15 (153 florins, with pendant, Odon).
Leyden, June 1, 1765, No. 37 (100 florins, with pendant, De Zwart) (Terw. 448).
J. van Zaanen, The Hague, November 16, 1767, No. 24 (40 florins, with pendant) (Terw. 653).
Amsterdam, April 26, 1769, No. 32.
C. Ploos van Amstel, Amsterdam, March 3, 1800, No. 11 (300 florins, with pendant, J. P. van der Schley).
J. van der Putten, Amsterdam, March 22, 1810, No. 36 (258 florins, with pendant, De Gruyter).

79. **The Hague: the Koekamp in the Bosch.**—In front are a man and woman with a man-servant. Stags are standing or lying under the trees.
Canvas, 21½ inches by 29½ inches.

Sale.—Amsterdam, October 18, 1849, No. 78.

80. **The Hague: in the Bosch.** Sm. 18.—On the grass in the middle distance stands a two-storeyed pavilion with a low dome amid trees. In the right foreground is a tree in front of a wall. In the left background

is the Huis ten Bosch, seen from the side and freely rendered, without the cupola. In the left foreground a man leans on a ruined wall and converses with a woman carrying a basket. Under the tree to the right stands a man with two women. The figures are by A. van de Velde. Described from the etching by B. A. Duncker: the original is probably in reverse.

16 inches by 22 inches.

Etched by B. A. Duncker in the Choiseul Gallery, No. 25.

Sales.—Duc de Choiseul, Paris, April 6, 1772, No. 77 (800 francs—or 1000 francs, according to Sm.).

Henry Artaria, London, April 23, 1850, No. 73 (£220 : 10s.).

80*a*. **The Hague: the Mauritshuis.**

10 inches by 13 inches.

Sale.—H. J. A. Eyre, and others, London, December 9, 1905, No. 93.

The Hague? Cf. 81, 204, 230, 257.

81. **Haarlem: the Groote Markt.** Sm. 20.—Looking towards the Town Hall. To the left of the paved square rise to the full height of the picture three bays of the northern transept of the Groote Kerk, surrounded at foot by the market-booths built on to the church. At a pump in the extreme left-hand corner are two women. On the right a row of houses borders the square as far as the Town Hall at the back, with its gabled front, battlements, tall chimneys, and tower. Numerous figures round the booths are by A. van de Velde. Sm. wrongly identified the scene as the market at The Hague.

Panel, 17 inches by 16 inches.

Possibly identical with a picture by G. Berckheyde in the Frans Hals Museum, Haarlem, 1914 catalogue, No. 16.

Etched by C. Weisbrod, 1771, in the Choiseul Gallery, No. 76.

Sale.—Duc de Choiseul, Paris, April 6, 1772, No. 79 (600 francs).

82. **Outside Haarlem.**—An old fortress flanked by two towers, with brick turrets, protects the entrance to the town. The roofs of the houses are seen above a clump of trees to the right. To the left a shaded walk stands out against the sunny distance. At the foot of the castle is a pool, with bathers and swans. The figures are by A. van de Velde.

Signed; panel, 16 inches by 22 inches.

Sale.—M. Pelletier, Paris, April 28, 1870, No. 13.

82*a*. **At Haarlem?** With figures.

Panel, 11 inches by 9 inches.

Sale.—Hirsch, and others, London, May 24, 1902, No. 156.

82*b*. **At Haarlem.**

Panel, 14 inches by 12 inches—or the reverse.

Sale.—E. Robinson, London, November 26, 1906, No. 80.

Haarlem? Cf. 196*a*.

Heemskerck? Cf. 159.

82*c*. **Kleve.**—By the church. The figures by A. van de Velde. [Pendant to 99.]

Panel, 9 inches by 12 inches.

Sales.—Amsterdam, May 6, 1716, No. 30 (63 florins) (Hoet i. 195).
H. Sorgh, Amsterdam, March 28, 1720, No. 42 (115 florins, with pendant) (Hoet i. 244).

82*d*. **In the neighbourhood of Kleve.**—Very attractive.

13 inches by 18½ inches.

Sale.—Amsterdam, May 11, 1756, No. 19 (90 florins, Fiet) (Terw. 138).

82*e*. **Kleve: the Entrance Gate, the Town Garden, and the Tiergarten.**—Figures by A. van de Velde.

19½ inches by 24 inches.

Sale.—G. & W. van Berckel, Amsterdam, March 24, 1761, No. 88.

83. **IN COLOGNE.** Sm. 23.—An open place with a clump of trees in the centre. On the right stands a tall mansion surrounded by a wall. Farther back, behind a partly ruined wall, are houses flanked by a large square building with two chimneys on the roof. To the left a wall with a gateway runs as far as a cross-road. The figures are by A. van de Velde. On the right a man with a wooden leg leans against the wall. Near him sits a woman with a child in her lap. In the centre a woman walks away. Under the trees are two monks. A replica with different figures is 85. [Pendant to 88. Probably identical with 91.]

Panel, 12 inches by 15½ inches.

Etched in the Choiseul Gallery, No. 76.

Sales.—(Probably) Petronella de la Court, Amsterdam, October 19, 1707, No. 20 or 21 (125 florins, with pendant) (Hoet i. 105).
Duc de Choiseul, Paris, April 6, 1772, No. 76 (3900 francs, with pendant).
Prince de Conti, Paris, April 8, 1777 (4950 francs).
Robit, Paris, May 21, 1801 (3450 francs).
Delessert, Paris, March 15, 1869, No. 31 (16,500 francs).
Henry Say, Paris, November 30, 1908, No. 11.

In the collection of J. Simon, Berlin.
In the possession of A. S. Drey, Munich, 1919.
In the possession of Asscher & Koetzer, Amsterdam, 1920.

84. **COLOGNE: THE CATHEDRAL.** Sm. 98.—A broad street, with part of a square to the left. On the right is a picturesque house at the corner of a street. Beyond to the left of this house, within a wall, is the cathedral with its unfinished tower, on which stands a crane. In the left middle distance is a house at the corner of the square. The figures are by A. van de Velde. In front a man and woman with servants walk away. A cripple seated on the ground to the left begs an alms. "The extraordinary detail, combined with great breadth of execution, observable in this little production merits unqualified commendation" (Sm.).

Signed with initials; panel, 11 inches by 17 inches.

Mentioned by Waagen, i. 413.

Sales.—J. P. de Monté, Rotterdam, July 4, 1825 (4000 florins, Nieuwenhuys). Joseph Barchard, London, May 6, 1826, No. 9 (£435 : 15s., Nieuwenhuys); *see* J. C. Nieuwenhuys, *A Review, etc.*, 1834, p. 137.

In the collection of Sir Robert Peel, Bart., London, 1834; acquired in 1871 for the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 866.

85. **COLOGNE.** Sm. 110.—On the right, behind a wall, is a picturesque old house. Farther away is a square tower with other buildings. In the centre are three trees. The figures are by E. van der Neer: a group of five persons and, near them, two boys and a man. "An exquisite example" (Sm.). A replica of 83 with different figures.

Panel, 12½ inches by 15 inches.

Exhibited at the British Institution, London, 1829, No. 52; at the Royal Academy Winter Exhibition, 1872, No. 193.

In the collection of the Duke of Buccleuch, formerly at Montagu House, London; it was there in 1834.

86. **COLOGNE: A SQUARE BEFORE A ROMANESQUE CHURCH (ST. GEREON?).** Sm. 104.—The church has two square towers. In the centre is the choir. To the right is a sculptured group of the Crucifixion. Beyond is another church with a steeple. In front is a procession with other figures by another hand. The picture dates from Van der Heyden's later years. The costumes suggest the eighteenth century. The colours are paler than in the painter's earlier works. "A superlative example" (Sm.).

Canvas, 18 inches by 24½ inches.

Mentioned by Houbraken, iii. 82, and Waagen, iii. 482.

Exhibited at the British Institution, London, 1854, No. 18; and at the Royal Academy Winter Exhibition, 1870, No. 122.

Sales.—(Possibly) Amsterdam, November 30, 1772, No. 19.
J. Kamermans, Rotterdam, October 3, 1825, No. 9 (700 florins, Lamme).

In the collection of the Marquess of Bute, London, 1884 catalogue, No. 78; it was in this collection in 1834 (Sm.).

87. **COLOGNE: THE CATHEDRAL.** Sm. Suppl. 5.—A repetition with slight variations of 88. The figures are by Eglon van der Neer. A woman sweeps the pavement; another approaches the doorway. A man stands alone; three men converse near the wall. A man and woman are walking; a woman sits under a tree.

Panel, 12 inches by 15 inches.

Mentioned by Waagen, ii. 256.

Exhibited in London, 1834; in the British Institution, 1839, No. 27.

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 73 (3050 francs, Sm.); sold by Sm. to Heusch.

In the collection of Charles Heusch, London.

In the collection of F. Heusch, London.

In the collection of Alfred de Rothschild, London.

In the collection of Almina, Countess of Carnarvon, London; not in the sale, London, May 22, 1925.

88. **COLOGNE: THE CATHEDRAL (or, A Street Scene in Cologne).** Sm. 22.—In the right foreground is a fortified Romanesque gate-tower. Beyond to the left in a walled enclosure stands the unfinished tower of the cathedral with a crane on the top; beside it is the choir with a belfry turret; in front of it is a gabled house. The paved square in front narrows in the left background to an alley. The figures are by A. van de Velde. In the centre foreground four men, including two Turks, are conversing. On the right a boy plays with a dog. A replica with very slight variations of 87. [Pendant to 83.]

Panel, 12 inches by 15½ inches.

Etched by B. A. Duncker, 1771, in the Choiseul Gallery, No. 75.

Exhibited at Bethnal Green Museum, London, 1872, No. 177.

Sales.—(Probably) Petronella de la Court, Amsterdam, October 19, 1707, No. 21 or 20 (125 florins, with pendant) (Hoet i. 105).

Duc de Choiseul, Paris, April 6, 1772, No. 75 (3900 francs, with pendant).

Prince de Conti, Paris, April 8, 1777.

Lord Yarmouth, London, July 4, 1807 (£31 : 10s., bought in).

In the collection of Lord Yarmouth, afterwards Marquess of Hertford, London.

In the Wallace Collection, London, 1920 catalogue, No. 195.

89. **COLOGNE: THE CATHEDRAL.** Sm. Suppl. 1.—On the right, across a paved street, is a tower with projecting balconies at the corners. Farther away behind a wall are a handsome brick house and the cathedral with its unfinished tower. To the left, at the street corner, is an inn. The figures are by A. van de Velde. In front a boy plays with a dog; a beggar on crutches takes money from a woman, whose companion converses with two monks. Farther to the right are a woman with a child in her arms and a boy in a little cart drawn by a grey horse. A "beautiful picture" (Sm.).

Panel, 12 inches by 14½ inches.

In the Cassel Gallery; taken away by the French in 1806.

In the collection of the Empress Josephine, Malmaison.

In the Hermitage, Petrograd, 1901 catalogue, No. 1206; it was there in 1842, when Sm. valued it at £420.

90. **COLOGNE: A SQUARE.** Sm. Suppl. 2.—In front is a paved square. On high ground to the left is a convent with a church, the front of which is adorned with statues of the Virgin and two saints. At the back is another church with a small tower; in the arched doorway are three statues. To the right of it is a square tower with projecting balconies at the corners. In the centre, behind a stone wall with a great gateway, stands a third church; the front, with two towers, has a large Gothic window. There are numerous figures, not by A. van de Velde. In front a woman leading a little girl turns towards the convent. A cripple accosts two men. A woman carrying a child is followed by a little boy. At the back a procession comes out of the church.

Signed on the brick wall to the left with the monogram; canvas (formerly on panel), 14½ inches by 20 inches.

In the collection of the Prince de Conti, Paris, according to the Petrograd catalogue, which is probably wrong.

In the Cassel Gallery; taken away by the French in 1806.
In the collection of the Empress Josephine, Malmaison.
In the Hermitage, Petrograd, 1901 catalogue, No. 1207; it was there in 1842, when Sm. valued it at £367 : 10s.

90*a*. **Cologne.**

Sale.—Petronella de la Court, Amsterdam, October 19, 1707, No. 31 (62 florins) (Hoet i. 106).

90*b*. **Outside Cologne.**—Very complete and careful.

Sales.—Marinus de Jeude, The Hague, April 18, 1735, No. 97 (9 florins) (Hoet i. 436).
Amsterdam, April 15, 1739, No. 43 (30 florins) (Hoet i. 578).

90*c*. **Cologne.**—Figures by A. van de Velde.
8½ inches by 10½ inches.

Sales.—(Possibly) Amsterdam, May 18, 1707, No. 25 (85 florins) (Hoet i. 103).
Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 99 (202 florins).
P. Testas, Amsterdam, March 29, 1757, No. 26 (165 florins, Leers) (Terw. 178).
Arnoud Leers, Amsterdam, May 19, 1767, No. 38 (150 florins) (Terw. 599).

91. **Cologne: a Square.** Sm. 61.—To the left, at the side of a square, are fine buildings and a street lined with trees. To the right are ten—or, according to Blanc, seventeen—figures. [Probably identical with 83.]
14 inches by 12½ inches—or, according to Blanc, 13½ inches by 15 inches.

Bought in Holland in 1766 by Boucher and Randon de Boisset; *see* C. Blanc, *Trésor*, ii. 191.
Sale.—Robit, Paris, May 21, 1801 (3450 francs, Rocheux).

92. **Cologne: near a Church.** Sm. 63.—An open square. To the right is a street with trees, seen in perspective. Sixteen figures by A. van de Velde.
Panel, 11 inches by 15 inches.

Sale.—Van Helsleuter (Van Eyl-Sluyter?) of Amsterdam, Paris, January 25, 1802 (4751 francs, Lerouge).

92*a*. **Cologne.**—Figures by A. van de Velde.
Panel, 13½ inches by 18 inches.

Sales.—(Possibly) H. Schut, Rotterdam, April 8, 1739, No. 25 (51 florins) (Hoet i. 573).
The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 3.

93. **COLOGNE: THE OPEN PLACE BEFORE THE CALVARIENBERG.** Sm. 67 and Suppl. 13.—To the left is a Gothic basilica with a baroque doorway. Beyond it is another church with a low square tower, adjoining a chapel, in front of which three crucifixes stand on a bank surrounded by trees. In the background is the roof of a third

church with a belfry. In the right middle distance is a group of houses behind a wall with an arched doorway and three statues of saints in niches. The figures are attributed to E. van der Neer. In the left foreground stand three little girls. In the centre comes a blind man led by a boy and a dog. Farther off stand two monks and two women and men with a man-servant. "An exquisite performance" (Sm.).

Signed; panel, 17½ inches by 23 inches.

Sales.—(Probably) Amsterdam, May 11, 1756, No. 14 (555 florins, Lubbeling) (Terw. 137, No. 16).
(Probably) Amsterdam, November 7, 1826, No. 16 (10 florins, Kluitenaar).
P. J. F. Vrancken, Antwerp, 1838 (6050 francs, Nieuwenhuys).

In the collection of Charles Heusch, London, 1842 (Sm.).

In the collection of Adrian Hope, London, 1854—according to a MS. note by Sm. in his own copy of his catalogue.

Sale.—A. Hope, London, June 30, 1894, No. 28 (£630, Davis).

94. **Cologne: the so-called Mount of Compassion.** Sm. 16 and 39.—On an open space before a convent at the back are a priest, a farmer on horseback, and other figures by A. van de Velde. [Pendant to 135.]

Panel, 18 inches by 22 inches.

Sales.—(Probably) A. Bout, The Hague, August 11, 1733, No. 161 (155 florins) (Hoet i. 395).
G. Braamcamp, Amsterdam, July 31, 1771, No. 79 (2410 florins, Oets); *see* C. Blanc, *Trésor*, i. 468.
P. Locquet, Amsterdam, September 22, 1783, No. 133 (10,000 florins, Fouquet).
De Vaudreuil, Paris, November 24, 1784, No. 64 (4000 francs, Du Bois).
Du Bois, Paris, December 15, 1788 (3000 francs).
C. A. de Calonne, London, March 23, 1795, No. 18 (£42).
Prince Poniatowski, London, 1839 (£159 : 12s., Farrer); *Art Sales*, ii. 325.
(Possibly) C. Brandling, London, March 7, 1895, No. 45 (with pendant).

94*a*. **Cologne: the Cathedral.**—At the point where a street opens on to a square stands a large building in the style of the sixteenth century. Figures are walking or standing about. They are by A. van de Velde.

Panel, 4½ inches by 6 inches.

Sales.—E. Schneider, Paris, April 6, 1876, No. 9 (5500 francs).
S. Goldschmidt, Paris, May 17, 1888, No. 70 (11,000 francs, Gauchez).
G——, Paris, May 14, 1898, No. 70 (11,000 francs).

95. **COLOGNE: A STREET.** Sm. 94.—To the left is a large brick building with an arched passage under it. Adjoining it is a handsome church, which two men are entering. Two monks are in the middle of the street. Other figures are near a wall; a woman stands by a pump. The figures are by A. van de Velde. "Both artists appear to have vied with each other to render this a masterpiece" (Sm.).

Signed in full above the passage with the date 1666; panel, 21 inches by 23 inches.

Exhibited at the British Institution, London, 1853, No. 6.
Mentioned by Waagen, ii. 123.
Sale.—Amsterdam, May 11, 1756, No. 5 (450 florins, Bisschop) (Terw. 137, No. 17).
In the collection of J. & P. Bisschop, Rotterdam; bought as a whole in 1771 by A. & J. Hope, Amsterdam.
In the collection of Philip Henry Hope, London, 1834.
In the collection of Henry Thomas Hope, London, 1854.
In the collection of Lord Francis Pelham Clinton Hope, Deepdene; but not among the pictures exhibited from 1891 at the South Kensington Museum and bought as a whole in 1898 by P. & D. Colnaghi and A. Wertheimer.

Cologne? Cf. 151, 161.

Kronenburgh? Cf. 305.

96. **Laeken, near Brussels.**—The village with its fine church and tower. The sunlight is well observed, and the whole scene carefully rendered. The figures by Lingelbach.
15½ inches by 21½ inches.

Sale.—J. P. Wierman, Amsterdam, August 18, 1762, No. 61 (430 florins) (Terw. 263).

96*a*. **The Château of Lazenenburg.**—Figures by A. van de Velde.

Exhibited at the British Institution, London, 1822, No. 51.
In the collection of Lord Radstock, London.

97. **Leyden: the St. John's Bridge.** Sm. 10.—Figures by A. van de Velde. [Probably identical with 216.]
Panel, 22 inches by 27 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 76 (810 florins, Fouquet) (Hoet ii. 504).

98. **Leyden: outside a Gate.** Sm. 45.—Through open ground in front a road, with a fence at either side, leads direct to the town gate, beyond which rise a church-tower and adjacent houses. There are about twenty-five figures by A. van de Velde. A man and woman walk towards the town; a boy begs of them. Farther away a man gives alms to a poor woman seated on the ground. A woman carries a basket on her arm. At the end of the fence two men are conversing. A summer day. "This estimable production of the two masters is no less distinguished for the brilliancy of the effect than for the exquisite finishing observable in every part" (Sm.). [Probably identical with 21.]
Panel, 14 inches by 23 inches (? 11 inches by 14 inches).

Sales.—(Possibly) Amsterdam, June 5, 1754, No. 16.
Lollier, Paris, April 6, 1789 (4800 francs).
S. Erard, Paris, April 23, 1832, No. 85 (2550 francs).
Bought by Sm. for 3500 francs, in Paris, and sold to Bevan.
In the collection of H. Bevan, London, 1834.

Leyden? Cf. 119, 216.

99. **LOENERSLOOT: THE CASTLE AND MOAT.** Sm. 111.—On the left stands a castle of brick, with a round battlemented tower. It is surrounded by a moat. On the gabled front, high above the water, is a large wooden dovecot. On the water to the left are two swans. In the centre a man with his wife and child in a small boat is fishing. A bridge to the right leads across the moat to a guard-house in the middle distance; stone steps lead down to the water, where a maid-servant is washing clothes. At the back is a row of trees along the moat. The figures are ascribed to A. van de Velde. A drawing of the same scene by R. Roghman, 1647, is in the print room of the Städel Institute. [Pendant to 82*c*.]

Signed on the right at foot with the monogram; panel, 9 inches by 12 inches.

Sales.—Amsterdam, May 6, 1716, No. 29 (63 florins) (Hoet i. 195).
H. Sorgh, Amsterdam, March 28, 1720, No. 41 (115 florins, with pendant).

In the Grambs collection, Frankfort-on-Main; transferred in 1817 to the Institut.

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 288.

Luxemburg? Cf. 183.

100. **MAARSSEN: THE OLD VILLAGE CHURCH.** Sm. 100.—A road runs from the right side of the foreground to an isolated gateway, leading to the forecourt, encircled with trees, of a Romanesque church with a low square tower. To the left is a cottage with a foot-bridge; in front of it are three pigs. By the road in the right foreground a woman holding a boy by the hand stands conversing with a peasant, who has a basket on his arm. Figures by A. van de Velde. [Pendant to 10.] "Excellent" (Sm.).

Panel, 13 inches by 15 inches.

Mentioned in the inventory of the effects of the widow of J. van der Heyden, May 18, 1712, Series 3, No. 20 (valued at 45 florins); *see Oud Holland*, xxx. (1912), 136. Also by Waagen, ii. 123.

Exhibited at the British Institution, London, 1854, No. 3; at the Royal Academy Winter Exhibition, 1881, No. 111; at South Kensington Museum, 1891, No. 21.

Sales.—(Possibly) Van Kretschmar, Amsterdam, March 29, 1757, No. 35 (110 florins, De Neufville) (Terw. 174, No. 38).
J. G. Cramer, Amsterdam, November 13, 1769, No. 46.

In the collection of J. & P. Bisschop, Rotterdam; acquired as a whole in 1771 by A. & J. Hope, Amsterdam.

In the collection of Philip Henry Hope, London, 1834.

In the collection of Henry Thomas Hope, London, 1854.

In the collection of Mrs. Hope, London, 1881.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to P. & D. Colnaghi and A. Wertheimer.

In the collection of the late P. A. B. Widener, Philadelphia, 1908 catalogue, No. 211.

100*a*. **Maarssen: the Village in front of the Church.**—With many figures and animals by A. van de Velde.

Canvas, 14½ inches by 16 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 52 (1240 florins, ten Kate).

Middelburg? Cf. 313.

101. **THE CASTLE OF NIJENRODE.**—To the left, behind a tall tree at the edge of the frame, is a pasture; in the right foreground is a reedy pool. The castle stands in the right middle distance. It is a building with two roofs and battlements; in the wall of the courtyard is a Renaissance gateway. In the pasture a woman with a load on her back goes to the left; beside her is a child. Near the gateway a woman stands between two men. A man and woman sit by the pool; behind them to the left is a child. Another figure is on the extreme right.

Panel, 13½ inches by 15½ inches.

Sales.—H. Esser, Amsterdam, October 19, 1774, No. 3.
L. Merens, Amsterdam, April 15, 1778, No. 42 (396 florins, Fouquet).
Van Leyden of Amsterdam, Paris, September 10, 1804, No. 135.
London, June 1912.
R. Peltzer of Cologne, and others, Amsterdam, May 26, 1914, No. 322 (7500 florins).

In the collection of Max Geldner, Basel.

101*a*. **Nijenrode: the Castle on the Vecht.**—In front is a church.

23½ inches by 18½ inches.

Sale.—J. Clockener, and others, Amsterdam, January 15, 1759, No. 17.

101*b*. **Nymwegen: The Kalveren Bosch and Belvedere.**—Shipping on the Waal.

Panel, 16 inches by 20 inches.

Sale.—Jacques de Roore, September 4, 1747 (215 florins).

In the collection of W. Lormier, The Hague, 1752 (Hoet ii. 428); in his store-room catalogue, 1754; sold on May 1, 1758 (for 400 florins) to Bragge.

102. **Outside Nymwegen?**—An old gateway with two turrets leads across a stone bridge to the entrance to the town, part of which is visible. Above the houses rise church-towers. Probably the picture attributed by Waagen to G. Berckheyde.

Panel, 17½ inches by 25 inches.

Mentioned by Waagen, iii. 209.

Sales.—J. B. van Lancker, Antwerp, August 18, 1835, No. 62 (2000 florins, Bastyns).
Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 38 (£25 : 4s., C. D. Gardner); *Art Sales*, ii. 335.

103. **NYMWEGEN: THE VALKHOF.**—The great square tower. In the centre is the Belvedere. The picture is covered with bad varnish in which are broad cracks, so that it arouses suspicion, especially because the cracks reveal a white under-painting. Yet the picture has in other respects such pronounced characteristics of J. van der Heyden, notably in the finely rendered foliage, that it is incredible that it should

not be genuine. The ships on the water to the left seem to be by W. van de Velde.

In the collection of Lord Palmerston, London.
Sale.—Duke of Cleveland, and others, London, March 8, 1902, No. 114 (£21)—wrongly entitled "A View of Cleve."

104. **NYMWEGEN.** Sm. 125.—Among the buildings are a church-tower, a house with a curved front, and a bridge over a moat to the entrance of the town. On the right is a fertile river valley. Figures by A. van de Velde. A horseman with a woman seated behind him is accompanied by a man on foot with a dog. Farther to the right, near a large stone, are two men. Near them is a sportsman. A good picture. "A highly finished production" (Sm.). [Possibly identical with 1356.]
Panel, 16½ inches by 22 inches.

Exhibited in the British Institution, London, 1863, No. 131.
In the collection of William Crerie, Manchester, 1834.
Sales.—Crerie, London, 1871 (£100 : 16s., Agnew); *see Art Sales*, ii. 335. G. Wilder, London, May 19, 1911, No. 28.

Nymwegen? Cf. 133, 146, 147, 148.

Oudaan? An estate on the Vecht. Cf. 265.

104*a*. **Paris: the Pont Neuf and Louvre.**—Many figures.
Canvas, 47 inches by 67 inches.

Sale.—C. Wurster, Cologne, June 15, 1896, No. 134.

104*b*. **Ryswijck: the Castle.**—With the surroundings.

Mentioned by Waagen, iii. 209.
Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1017 (£136 : 10s., J. Bond).

Rome. Cf. 283*a*.

Rosendaal. Cf. 227.

St. Quentin. Cf. 119.

104*c*. **Soestdijk: the Château.**—Figures by A. van de Velde.
Canvas, 26 inches by 16 inches.

Sales.—J. F. Vinck de Wesel, Antwerp, August 16, 1814, No. 85 (50 francs). P. van Romondt, Amsterdam, May 11, 1835, No. 8 (350 florins, Roos).

105. **Tervueren: the old Château.**
Canvas, 32 inches by 28 inches.

Exhibited at Brussels, 1882, No. 97.
Sale.—(Possibly) Amsterdam, May 14, 1749, No. 14 (45 florins).
In the collection of Comte L. van der Straten Ponthoz, Brussels, 1882.

105*a*. **Utrecht: the Town Gate and Cathedral Town.**—In front are many figures and animals. [Probably identical with 62 or 63.]
Panel, 13½ inches by 10½ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 95 (80 florins, Yver).

106. **Utrecht.** Sm. Suppl. 24.—A canal; in an angle steps lead down to the water. On the same side a row of houses is seen in perspective with trees in front of them. In the centre is a clump of tall trees. On the left are houses, one of them with a sign. Figures by E. van der Neer. A man and woman, a boy and a child approach the spectator. At the side is a boy with a broom. Two men in black are at the door of a house. Cf. 206.

Panel, 14 inches by 17 inches.

Sale.—London, 1836 (£63, Norton).

107. **Utrecht.** Sm. 58 and Suppl. 11.—On the right stands an old house with a shoemaker's stall under it. Adjoining it is a fine stone church, with a tree in front. A line of low trees leads away to the cathedral. Figures by E. van der Neer. In front is a woman leaning on a crutch. Two boys buy chestnuts from an old woman with a basket. Farther away a man converses with two Turks. Beyond is a woman at a well.

Signed and dated 1670 (1676?); panel, 18 inches by 23½ inches.

Exhibited in London, 1834; in the Royal Academy Winter Exhibition, London, 1879, No. 92, and 1908, No. 43.

Sales.—Wannaar, and others, Amsterdam, May 17, 1757, No. 5.
Randon de Boisset, Paris, February 3, 1777, No. 134 (6153 francs, Tolozan).
Claude Tolozan, Paris, February 23, 1801 (4050 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 71 (10,340 francs)—entitled "Amsterdam: the Dam."
W. W. Hope, London, June 14, 1849 (£388 : 10s., Farrer).

In the collection of Samuel Sandars, London, 1879.

In the collection of Mrs. Sandars, London, 1908—but it is doubtful whether this was the same picture, as the dimensions are given as 14 inches by 18 inches.

107*a*. **Utrecht.**

Exhibited at Manchester, 1857, No. 734.

Then in the collection of George Faulkner, London; sold, May 10, 1879.

Utrecht? Cf. 205.

108. **VEERE: BEHIND THE CHURCH.**—A large paved square extends to the middle distance on the right of a walled garden. At the back is the great Gothic church, seen from the north-east, looking towards the choir and transepts; its unfinished tower on the right has a pyramidal roof. In the right foreground the street is lined with small houses connected by a wall; the nearest house has a stepped gable. The numerous figures are attributed to Lingelbach. In the left foreground a man and woman sit on a tree-trunk; beside them stands a sportsman. In the centre foreground a man salutes a woman attended by a page. To the right, at a well, are a maid-servant and a man who stoops down.

Signed; canvas on panel, 15 inches by 21 inches.

In the Karlsruhe Museum, 1910 catalogue, No. 340.

109. **VEERE: IN FRONT OF THE CHURCH.** Sm. 7 and 8.—A broad paved street, with a wall and houses on the right, and trees and open ground on the left, leads away to a drawbridge. There stands

the church, seen from the south-west, looking towards the tower. It dominates the middle distance and is surrounded by small gabled houses and trees. The figures by A. van de Velde are on the main-street and on a side-street to the left. A man gives an alms to a beggar seated on a tree-trunk. A man, seen from the back, carries a basket. Another man speaks to a woman with a basket on her head. Three horsemen. "An exquisite work of art" (Sm.).

Signed to the right at foot on a tree-trunk; panel, 18½ inches by 22½ inches.

Mentioned by Waagen, ii. 23.

Exhibited at the British Institution, London, 1826, No. 130, and 1827, No. 105.

Sales.—De Selle, Paris, February 19, 1761 (1853 francs).
L. Merens, Amsterdam, April 15, 1778, No. 41 (1500 francs, Fouquet).
Randon de Boisset, Paris, February 3, 1777, No. 135 (3000 francs).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 79; it was there in 1834.

110. **VEERE.**—To the right is the church; to the left is an imaginary building.

In the collection of Prince Yussupoff, Petrograd, 1917.

111. **VEERE: BEHIND THE CHURCH.**—A large open square fills the centre. To the right is a wall with a baroque gateway. To the left is a row of houses, seen in perspective, with a well near a tree. In the middle distance rises the great Gothic church, seen from the south-east; the unfinished tower has a pyramidal roof. There are numerous figures by A. van de Velde. To the left a young man admits two beggars into a courtyard. Farther to the right are a beggar seated on a tree-trunk and two men conversing with two monks. A peasant rides away. A woman with a laden ass comes towards him. Blue sky with clouds.

Canvas, 16½ inches by 21 inches.

Etched by Teyssonières.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 123.

Sale.—David P. Sellar, Paris, June 6, 1889, No. 41 (13,000 francs).

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 596.

112. **The Town of Wageningen.**—A very good picture. [Pendant to 48*b*. Perhaps identical with 223.]

Sale.—H. Sorgh, Amsterdam, March 28, 1720, No. 12 (210 florins, with pendant).

113. **XANTEN: THE SQUARE IN FRONT OF THE CHURCH.** Sm. 69.—The church of St. Victor, with two Romanesque towers and a large Gothic window, stands in the middle distance amid old houses, with low trees in front. In the left foreground a brick house with a sign and a projecting shed forms a dark relief. The figures, attributed by the Louvre catalogue to A. van de Velde, are in his manner but not by him. By the house are a woman and a boy. To the right are three little girls. Behind them is a man in black. [Possibly identical with 114*a*.] A replica of it is 115.

Signed in full on a house to the left at foot; panel, 18 inches by 22 inches.

Etched by Dequevauvilliers, Filhol, and Landon.

In the collection of the Stadholder William V., The Hague; taken by the French to Paris, 1795.

In the Louvre, Paris, 1922 catalogue, No. 2400; valued by the experts in 1816 at 15,000 francs.

114. **XANTEN.**—A paved street leads into the distance. On a bank to the right is a two-storeyed inn. On the steps in front sits a woman with a bundle; two women on a bench are conversing. Opposite, to the left, stands a church with three brick towers. In front of the main door are a chapel, a fountain, and a clump of trees, surrounded by an unfinished wall. Numerous figures. In the centre foreground a sportsman offers a hare to a man and woman. Behind the group is a page. The costumes are very late—not by A. van de Velde.

Signed in full to the right on the wall near the bench; panel, 13 inches by 17½ inches.

In the Crozat collection, Paris; bought by the Empress Catherine II.

In the Hermitage, Petrograd, 1901 catalogue, No. 1212.

114*a*. **Xanten: the Market and the Church.** — Figures by A. van de Velde. [Probably identical with either 113 or 115.]

Panel, 18½ inches by 22½ inches.

Sale.—P. L. de Neufville, Amsterdam, June 18, 1765, No. 41 (1220 florins, Konau) (Terw. 471).

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 368.

115. **Xanten: a Square before a Church.**—To the left foreground, in shadow, is a group of old houses, two of them with stepped gables. On the corner house are a sign and a projecting shed. On the sunny square at the back stands a church with two Romanesque towers. In front of it are trees; to the left is a stall. There are numerous figures. In the right foreground are three little girls; to the left, at a door, are a boy and an old woman. A replica of 113. [Possibly identical with 114*a*.]

Signed in full, and dated 1667; panel, 18 inches by 22 inches.

Sales.—Amsterdam, July 25, 1804, No. 36 (95 florins, Vinkeles).

Madame C. Rijkman, Amsterdam, October 15, 1829, No. 10 (179 florins, Pool).

Treuer-Auggen, and others, Frankfort-on-Main, April 27, 1891, No. 35.

Zilverstein. Cf. 71*a*.

116. **ZUYLEN ON THE VECHT.** Sm. 124.—The broad river, as smooth as a mirror, flows from the left foreground into the right distance. Only a small corner of the nearer bank is seen on the right, where a man and woman carry milk-cans to a boat. On the farther bank a road runs beside the river, in front of a Gothic church with a belfry and a projecting baroque doorway, and, farther on, passes three cottages beneath trees. In front of the church the road goes up a slope. A man rides a grey horse to the left; a woman with a child on her shoulders

and a boy running after her walks to the left beside a fence. In the centre a man rows a boat with another boat in tow; farther away a sailing-barge crosses the river. The figures are attributed to E. van der Neer. A fine day.

Panel, 15 inches by 18½ inches.

Mentioned by Waagen, i. 413.

Sales.—Amsterdam, November 22, 1757, No. 1 (205 florins).
N. Nieuhoff, Amsterdam, April 14, 1777, No. 71 (950 florins, Fouquet).
J. Wubbels, Amsterdam, July 16, 1792, No. 150 (600 florins, Fouquet).

In the collection of Sir Robert Peel, London, 1834 (Sm.).

Sales.—(Possibly) F. Jackson, and others, London, April 20, 1895, No. 80.
L. Neuman, London, July 4, 1919 (£3255, P. & D. Colnaghi).

117. **OUTSIDE THE TOWN WALL.**—In the left foreground is a bastion at the corner of a wall leading away into the distance. The river flowing beside the wall is crossed in the middle distance by a drawbridge and a stone bridge. In front men are bathing.

Signed in full on the right at foot; canvas, 11 inches by 13 inches.

Exhibited at Berlin, 1906, No. 61.

In the collection of Marcus Kappel, Berlin, 1908; not in the 1914 catalogue.

In the collection of August Janssen, Amsterdam; bought as a whole in 1919 by J. Goudstikker.

In the collection of H. E. ten Cate, Almelo.

118. **OUTSIDE A FORTRESS.** Sm. 34.—In the right foreground is a bastion curving away to the bank. On it stand three men with a dog. A drawbridge over the moat in the middle distance leads to a gateway. Above the walls rise houses, trees, and a large square tower. On the water in the moat are two swans. A man walks on the bridge; another leans on the balustrade; a third rides out of the gateway; a fourth approaches the bridge from the left bank. [Pendant to 144. Possibly identical with 136, 138, 139, or 284.]

Signed on the narrow edge of a brick on the bastion to the right with the monogram; copper, 4½ inches by 6½ inches.

Exhibited at the British Institution, London, 1841, No. 57, and 1862, No. 79; and by J. Goudstikker at The Hague, 1920.

Sales.—(Probably) A. Deutz, Amsterdam, March 7, 1731, No. 85 (105 florins, with pendant) (Hoet i. 365).
(Probably) W. van Wouw, and others, The Hague, May 29, 1764, No. 24 (140 florins, with pendant) (Terw. 362, No. 81).

In the La Boissière collection, Paris; *see* C. Blanc, *Trésor*, ii. 46.

Sales.—Abbé Le Blanc, Paris, February 14, 1781 (2808 francs, with pendant).
Destouches, Paris, May 24, 1794 (2721 francs, with pendant).
Montaleau, Paris, 1802 (1220 francs, with pendant).
Charles Brind, London, May 10, 1849 (£33 : 12s., with pendant, Sm.)—according to a MS. note by Sm. in his own copy of his catalogue.
J. M. Oppenheim, London, June 4, 1864 (£89 : 5s., Webb).

In the collection of Sir Charles Tennant, London.

In the collection of Jules Porgès, Paris.

In the possession of Fred. Muller & Co., Amsterdam.

In the possession of Julius Böhler, Munich, 1914.

In the collection of M. Onnes van Nijenrode, Nijenrode, near Breukelen.
In the possession of J. Goudstikker, Amsterdam, 1920.

119. **VIEW OF A TOWN.**—Seen from the south-west across meadows and a canal. Beside the canal on the right a road runs past a thatched cottage and an oak with thin branches; along the road comes a horseman, with two dogs in front of him. The outline of the town stretches across the picture and is dominated by churches and windmills overtopping the wall on which here and there trees are growing. To the right is a great church. Cattle graze in the meadows in the left foreground. A boat is moored by the left bank of the canal; on the right bank are thorn bushes and reeds. Cloudy sky. Possibly St. Quentin.

Signed in full in the centre at foot, and dated 1670; panel, 20 inches by 32 inches.

Mentioned by Bredius in *Oud Holland*, 1912, p. 129; identified as Leyden and wrongly dated 1676.

Exhibited in Berlin, May 1915.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 367—as a view of St. Quentin.

In the collection of Berthold Richter, Berlin.

In the collection of Josef Block, Berlin.

120. **THE GATE OF A TOWN.**—Figures by A. van de Velde.

Mentioned by Waagen, iii. 163.

In the collection of the Marquess of Lansdowne, Bowood; not in the 1897 catalogue.

121. **OUTSIDE THE GATE OF A FORTIFIED TOWN.** Sm. 118.—On a hill to the right the town stands behind a high wall on the far side of a moat. A stone bridge with three arches leads across the moat to a sunlit gateway flanked by pairs of columns. High up on the extreme right is a house amid bushes. To the left and in front is flat country with bushes and trees. On the road by the moat two men are conversing. On the water are two figures in a boat.

Panel, 8 inches by 11 inches.

Probably in the collection of V. de Reuver, Delft, 1709, according to his account-book in the Amsterdam University Library.

In the Cassel Gallery, 1913 catalogue, No. 430; it was in the sixth supplement to the main inventory of 1749, No. 1934.

122. **FORTIFIED ENTRANCE TO A TOWN.**—A bridge crosses the moat. To the left are a cottage and other buildings. In front an ox is grazing, with sheep and ducks. The figures are attributed to A. van de Velde.

Signed by both painters, but the signatures are probably forged; panel, 15½ inches by 21½ inches.

In the collection of Archibald M'Lellan, Glasgow; bought by the city in May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 461.

123. **OUTSIDE A FORTIFIED TOWN.**—To the left, on the parapet of the wall, are two figures; one is fishing in the moat. On a terrace to the left is a woman with a bundle and a pail. Wayfarers

and a horseman cross the bridge, of wood and stone, which spans the moat. To the left is a picturesque house. A man walks along the path by the water. A peasant on horseback leads another horse by the bridle. Beyond are hills and a windmill.

Signed to the left on a piece of the parapet; panel, 15 inches by 20½ inches.

Exhibited in Berlin, 1906, No. 62.
Sales.—Van Saceghem, Brussels, June 2, 1851, No. 68 (800 francs, Baron).
C. van Los of Ghent, Paris, May 25, 1881, No. 10 (6000 francs).
(Possibly) Hartmann, and others, London, November 27, 1909, No. 103.
In the collection of James Simon, Berlin.
In the possession of Thomas Agnew & Sons, London, 1922.

124. **AT A TOWN GATE.**—In the right foreground are the ruins of a town wall. On the extreme right is a Renaissance shrine. In the left foreground is a small open place surrounded by a low brick wall. From this place a little bridge leads away over the town moat. A man leans on the balustrade. Beyond the moat is a massive tower with a saddle roof. To the left is another portion of the town wall, partly in ruins. In front sits a beggar, with a boy behind him; they bow to a young man and woman who pass by, followed by a page.
Panel, 11½ inches by 14 inches.

Exhibited at the Grafton Gallery, London, 1911, No. 97.
In the collection of John Walter, Bearwood.
In the collection of Alfred Beit, London, 1904 catalogue, p. 55.
In the collection of Sir Otto Beit, London.

125. **A FORTIFIED TOWN.** Sm. 106.—To the right on the slope of a hill are fortifications, towers, and other buildings. The town wall leads to a river which, in an open landscape, fills the left half of the picture; on the water are boats. Various figures are scattered about. Blue sky with clouds. The boats with the figures in them are attributed to William van de Velde, and the other figures to A. van de Velde. But A. van de Velde certainly did not paint the figures, which an old catalogue ascribes to Frans van Mieris. A "beautiful little picture" (Sm.).

Canvas on panel, 15 inches by 18½ inches.

Mentioned by Waagen, iii. 482.
Exhibited at the British Institution, London, 1854, No. 18.
Sale.—(Probably) De la Court van der Voort, Leyden, September 8, 1766, No. 100 (240 florins) (Terw. 556).
In the collection of the Duc d'Azincourt.
In the collection of Blondel de Gagny, Paris.
Sale.—John Trumbull, London, February 17, 1797, No. 67 (£87 : 3s., Stainforth); *see* Buchanan, i. 265.
In the collection of the Marquess of Bute, London; Richter's 1884 catalogue, No. 79; it was there in 1834 (Sm., who valued it at £231).

126. **A TOWN WALL IN FRONT OF TWO CHURCHES.**—To the left, in front of a wall, is a large tree, under which a woman is seated. To the right, near a pool, is a road with wayfarers. Beyond

are two Renaissance churches. The figures are attributed to A. van de Velde.

Signed in full on the left at foot; panel, 10½ inches by 13 inches.

In the collection of Noel Desenfans, London (who died in 1807).

In the collection of Sir Peter Francis Bourgeois, London (who died in 1811); bequeathed to Dulwich College.

In the Dulwich College Gallery, 1914 catalogue, No. 155.

127. **VIEW OF A TOWN.**—Many figures by A. van de Velde.

In the collection of the late Baron Alphonse de Rothschild, Paris.

128. **A SMALL FORTIFIED TOWN.**—A brick castle with a keep, a chapel, a steeple, and other buildings. On the street, which leads from the front towards the town, are three horsemen and other figures. By the left side of the street are two half-withered trees on a low bank; in front of some bushes is a little chapel with a crucifix in low relief. To the right is a wood. In front amid bushes lie fragments of a fluted column and a marble sarcophagus.

Signed in full on the edge of the street to the left; panel, 20½ inches by 27 inches.

In the collection of the Prince de Conti, Paris.

In the Hermitage, Petrograd, 1901 catalogue, No. 1213.

129. **A FORTIFIED TOWN.**—From the left foreground a river flows away in a slight curve. To the right is a flat bank overgrown with trees and bushes; to the left are hills. On the nearest hill stands a picturesque town with strong walls which are reflected in the water; at the top of the town to the left is a massive square tower. By the bank in front of the wall men are bathing. On the nearer bank are five sheep, two cows, and a goat; a herdsman sits by them. Near them stands a man with a dog; two girls are in a boat. The figures are by A. van de Velde.

Signed in full in the right-hand corner at foot; panel, 18 inches by 26 inches.

Sales.—F. Drabbe, Leyden, April 1, 1743, No. 27 (280 florins, Van der Marck) (Hoet ii. 77).

J. van der Marck, Amsterdam, August 15, 1773, No. 117 (1400 florins, with No. 118 [Hd. G. 334], Fouquet).

Probably in the Von Vlassoff collection, Moscow, 1821 catalogue, Suppl. 37.

In the collection of Prince Galitzin, Paris.

In the Hermitage, Petrograd, 1901 catalogue, No. 1713.

130. **A TOWN.**—On the slope of a hill. The figures are in the style of A. van de Velde.

In the collection of A. Thiem, San Remo.

131. **OUTSIDE A MEDIÆVAL TOWN: MORDECAI RIDING IN STATE.** Sm. 120.—In front is a pasture where sheep are grazing. A woman with a basket on her arm walks to the right. Beyond is a broad road which comes from the left to the front. On the far side of the road are the high town walls; amid houses and churches stands an octagonal tower with a low spire on a round upper storey. In

the street to the right Mordecai, wearing royal robes, rides a grey horse led by a Persian noble. To right and left are people, some of them on their knees. The figures are attributed to Eglon van der Neer.

Signed in full on a plank—on the back is an old inscription "De Historie van Mardagay" ("The Story of Mordecai"); panel, 9½ inches by 11½ inches.

Mentioned by Parthey, i. 585, No. 5.

In the collection of the Grand Duke of Mecklenburg, Ludwigslust, 1834.

In the Schwerin Gallery, 1890 catalogue, No. 473.

132. VIEW OF A TOWN WITH TREES.—In the centre is a town with figures in front. Very delicately painted, but much damaged.

In the collection of the Duke of Northumberland, Syon House, London.

133. AN OLD FORTIFIED TOWN.—The town (Nymwegen?) stands within walls on a hill crowned by a church and a long range of buildings with strong towers. In front of the town is a moat, crossed by a drawbridge in a stone arched bridge. On the road in front a man on a grey horse rides home with two sportsmen on foot and dogs. On a bank to the right sits a shepherd. Near him is a tall tree: behind it is a round tower of the town wall. A few light clouds cross the sky. A replica with variations is 146.

Panel, 16 inches by 22 inches.

Etched by Rosmäsler in S. von Perger's work on the Vienna Gallery.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 36 (360 florins, Fouquet) (Terw. 517).

In the collection of F. X. Burtin, Brussels; sold, September 6, 1792, for 1000 florins to Vienna.

In the Vienna Gallery, 1907 catalogue, No. 1315.

134. A TOWN BY A RIVER.—Two bridges cross the stream. The nearer bridge, which is half ruined, is made passable by a plank; a man with a bundle is crossing. In the left foreground a horseman leads a horse to water. To the right, by a chapel, is a woodcutter. The walls and houses of the town rise mostly on the right bank, which is steep. The figures are by A. van de Velde. [Pendant to 166.]

Canvas, 14½ inches by 18 inches.

In the collection of Count Anton Lamberg-Sprinzenstein, Vienna; bequeathed in 1821 to the Vienna Academy.

In the Vienna Academy, 1900 catalogue, No. 711.

134*a*. View of a Town.—With many figures by A. van de Velde.

Sale.—Amsterdam, August 17, 1757, No. 4 (260 florins, Ketelaar) (Terw. 183, No. 2).

135. View of a Town. Sm. 12.—With the outskirts beyond. In front a man drives a large herd of oxen—painted by A. van de Velde. To the right is a river with boats by W. van de Velde. [Pendant to 94.]

Panel, 18½ inches by 22½ inches.

Sales.—(Probably) A. Bout, The Hague, August 11, 1733, No. 162 (240 florins) (Hoet i. 395).

A. Braamcamp, Amsterdam, July 31, 1771, No. 78 (2450 florins, P. Oets); *see* C. Blanc, *Trésor*, i. 467.
Schorel, Antwerp, June 7, 1774, No. 89 (1125 florins, with pendant, bought in).

135*a*. **An old Wall and Gateway.**—Sheep are driven in.
Panel, 12 inches by 15 inches.

In the Cassel Academy, 1783, No. 110; but not now in the Cassel Gallery.

135*b*. **A Town by a River.**—The town, with fine buildings, is in the left middle distance. On a terrace are attractive figures by Lingelbach. [Possibly identical with 104.]
Panel, 16 inches by 22 inches.

Sales.—(Possibly) J. H. van Heemskerk, The Hague, March 29, 1770, No. 48 (1305 florins, Fouquet).
J. F. Beschey, Antwerp, August 21, 1786, No. 4 (800 florins, Spruyt for Bryan).

136. **A Town Gate.** Sm. 40.—With drawbridges. Figures by A. van de Velde. [Pendant to 284. Possibly identical with 118, 138, 139, or 144.]
Copper, 4 inches by 6 inches.

Probably identical with No. 17 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 36 florins); *see Oud Holland*, xxx. (1912), 136.
Sales.—A. Deutz, Amsterdam, March 7, 1731, either No. 86 or No. 87 (105 florins, with pendant) (Hoet i. 365).
(Probably) W. Smits, and others, The Hague, May 18, 1785, No. 21 (177 florins, with pendant, J. Wubbels).
Morell, Paris, April 19, 1786 (1701 francs, with pendant).
C. A. de Calonne, Paris, April 21, 1788 (1000 francs, with pendant).

137. **The Gateway of a Town.** Sm. 43.—With turrets. Near by stands a brick house with trees in front. Cattle and figures by A. van de Velde: two men watch a woman drawing water from a well. [Probably identical with 141*a*.]
Panel, 8½ inches by 10½ inches.
Sales.—Beaujon, Paris, April 25, 1787 (1800 francs).
De Castelmore, Paris, December 30, 1791 (2001 francs).

137*a*. **A Fortified Wall and an old Castle.**—The castle stands by a stream; a stone bridge leads to the gateway. There are other houses and some trees. Beyond are hills. Figures by A. van de Velde.
Panel, 15½ inches by 20½ inches.
Sale.—Amsterdam, September 13, 1797, No. 32 (231 florins, Reyers).

138. **Brick Fortifications.** Sm. 54.—Figures by A. van de Velde. [Pendant to 139. Possibly identical with 118, 136, 140, 144, or 284.]
Copper, 4½ inches by 5 inches.
Sales.—A. Deutz, Amsterdam, March 7, 1731, No. 86 or No. 87 (105 florins, with pendant) (Hoet i. 365).

Destouches, Paris, 1794 (800 francs, with pendant).
Wattier, Paris, 1797 (501 francs, with pendant).
Montaleau, Paris, 1802 (401 francs, with pendant).
P. Panné, London, March 26, 1819 (£78 : 15s., with pendant).

139. **Brick Fortifications.** Sm. 55.—Figures by A. van de Velde. [Pendant to 138. Possibly identical with 118, 136, 140, 144, or 284.]

Copper, 4½ inches by 5 inches.

Sales.—A. Deutz, Amsterdam, March 7, 1731, No. 86 or No. 87 (105 florins, with pendant) (Hoet i. 365).
Destouches, Paris, 1794 (800 francs, with pendant).
Wattier, Paris, 1797 (501 francs, with pendant).
Montaleau, Paris, 1802 (401 francs, with pendant).
P. Panné, London, March 26, 1819 (£78 : 15s., with pendant).

140. **Outworks of a Fortified Town.** Sm. 95.—Figures by A. van de Velde. [Possibly identical with 138 or 139.]

Copper, 4½ inches by 7 inches.

Sale.—P. Panné, London, March 26, 1819 (£27 : 16s. : 6d.).

141. **The Entrance to a Fortified Town.** Sm. 93.—A river flowing in rapids towards the front is crossed on the left by a stone bridge with three arches. The bridge leads to a massive gate-tower, to the left of which is a loopholed wall. Beyond, on a steep hill, are other fortifications. By the bank in front two mounted grooms are watering their horses. To the right of them a man stands on the bank. Hills rise at the back. Cloudy sky. Figures by A. van de Velde. Described from the etching; the original is probably in reverse.

Panel, 28 inches by 23 inches.

Etched in the small Le Brun Gallery, No. 161.

In the Le Brun collection, Paris.

In the collection of Baron Verstolk van Soelen, Amsterdam—Brondgeest's catalogue, No. 70; bought as a whole in 1846 by Thomas Baring, Jones Loyd, and Humphrey Mildmay.

In the collection of H. Mildmay, London; probably identical with the signed picture mentioned by Waagen, Suppl. 342.

In the collection of H. Bingham Mildmay; but not in the catalogue of the sale, London, June 27, 1893.

141*a*. **A Gateway in a Town Wall.**—[Probably identical with 137.]

Signed in full.

Sales.—(Possibly) Amsterdam, September 16, 1739, No. 32 (100 florins) (Hoet i. 601).
Amsterdam, May 1, 1849, No. 69.

142. **The Entrance to a Fortified Town.**—To the left is the town, with a loopholed wall and a strong tower flanked by four turrets. A bridge leads to the tower across a river which winds round the town; the town spreads out in the distance. To the right is a clump of trees;

in the centre a road leads to the bridge. On the road is a man riding a grey horse; a peasant with a dog greets him in passing.

Panel, 7 inches by 8½ inches.

Sales.—(Possibly) D. Middeldorp, Leyden, October 21, 1761, No. 16 (25 florins, I. de Moni).
Comte R. de Cornélissen, Brussels, May 11, 1857, No. 27.

143. **A Town by a River, with a Castle.**—By the water are landing-places. In front are figures.

Signed; panel, 18½ inches by 25 inches.

Sales.—(Possibly) A. Leers, Amsterdam, May 19, 1767, No. 39 (110 florins) (Terw. 599).
Antwerp, June 10, 1858, No. 52.

144. **The Entrance to a Town.** Sm. 35.—A broad moat divides it from the citadel, whose tower and walls fill the right side. A man and woman walk in front; a beggar asks for alms. Beyond are a man leaning on the wall and another man entering the gateway. Figures by A. van de Velde. [Pendant to 118. Possibly identical with 136, 138, 139, or 284.]

Copper, 4½ inches by 6½ inches.

Exhibited at the British Institution, London, 1841, No. 55, and 1862, No. 75.
Sales.—(Probably) A. Deutz, Amsterdam, March 7, 1831, No. 85 (105 florins, with pendant) (Hoet i. 365).
(Probably) W. van Wouw, and others, The Hague, May 29, 1764, No. 241 (140 florins, with pendant) (Terw. 362, No. 81).
In the La Boissière collection, Paris; *see* C. Blanc, *Trésor*, ii. 46.
Sales.—Abbé Le Blanc, Paris, February 14, 1781 (2808 francs, with pendant).
Destouches, Paris, 1794 (2721 francs, with pendant).
Montaleau, Paris, 1802 (1220 francs, with pendant).
Charles Brind, London, May 10, 1849 (£33 : 12s., with pendant, Sm.).
J. M. Oppenheim, London, June 4, 1864 (£115 : 10s., with pendant, Webb).

145. **Outside a Fortified Town.**—A bridge over a river leads to the great gateway. A man drives a cow across the bridge. To the left are the fortified works of the town and an alley. In the right foreground a man on a raft is washing wool. Farther away a groom leads two horses to water. On the bank to the left are houses and trees. An early work.

Signed in full on a bank to the right at foot; panel, 14½ inches by 19 inches.

Sales.—(Possibly) Comte F. de Robiano, Brussels, May 1, 1837, No. 264 (800 florins).
Baron H. Fagel, Paris, May 4, 1870, No. 8.

145*a*. **An old Town Wall.**—[Possibly identical with 137 or 142.]

Panel, 6 inches by 8½ inches.

Sales.—C. de Valori, and others, Paris, February 15, 1892.
E. Martinet, Paris, February 27, 1896, No. 24.

146. **An old Fortified Town on a Hill (Nymwegen?).** Sm. 50 and Suppl. 4.—In front is a river; a bridge leads to the town gate. Within the walls are a church and a convent on a hill. At the end of the wall are a chapel and a windmill. Near the river is a man on a grey horse, followed by two men on foot, seen from the back; the two men carry guns and have dogs with them. High up to the right is a shepherd with sheep. Figures by A. van de Velde. "An admirable picture" (Sm.). Similar to 133, with the same figures.

Signed; panel, 16 inches by 20 inches.

Exhibited at the British Institution, London, 1835, No. 143, and 1844, No. 38; at the Royal Academy Winter Exhibition, 1878, No. 80.

Sales.—(Probably) Duc de Praslin, Paris, February 18, 1793 (10,601 francs).
Earl Granville, London, June 21, 1845 (£451 : 10s., Christie); *see Art Sales*, ii. 335.

In the collection of C. P. Grenfell, London.

In the collection of W. H. Grenfell, London.

Sales.—London, May 19, 1899, No. 44.
London, May 3, 1902, No. 91.

146*a*. **A Town by a River.**—Figures and boats.

Panel, 13½ inches by 20 inches.

Sales.—E. Robinson, London, November 26, 1906, No. 79.
London, February 28, 1910, No. 133.

147. **A FORTIFIED TOWN (Nymwegen?).** Sm. Suppl. 25.—The town stands to the right on a hill; the long town wall climbs the slope. Beyond, on the extreme right, is a castle with a spire. In the centre two trees hide part of the wall. Around them are three sheep and two cows. Near the cows a man and woman converse. In front a small arched bridge, amid bushes, crosses a stream. Figures by A. van de Velde. "Highly wrought" (Sm.). [Pendant to 148.]

Copper, 8 inches by 9 inches.

Mentioned by Waagen, Suppl. 297.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 121.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet ii. 455); acquired in 1809 by the Rijksmuseum.

Sales.—Amsterdam, August 4, 1828, No. 69 (825 florins, with pendant, Lamberts).
J. A. Toe Laer, Amsterdam, July 28, 1841, No. 7 (480 florins, De Lelie).

In the possession of S. Woodin, London, 1841 (offered for sale, with pendant, at £300).

In the collection of J. Walter, Bearwood.

In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 31.

148. **A FORTIFIED TOWN (Nymwegen?).** Sm. Suppl. 26.—In front, near some bushes, a stone bridge leads to an avenue on the left. A man crosses the bridge. Near the avenue, a round tower stands at the foot of a hill in the middle distance. There are houses close to the tower. A building with a massive tower crowns the hill. To the right open hilly country stretches away into the distance. On the road to the

left are riders and wayfarers. "Highly wrought" (Sm.). [Pendant to 147.]

Copper, 8 inches by 9 inches.

Mentioned by Waagen, Suppl. 297.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 115.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet ii. 455); acquired in 1809 by the Rijksmuseum.

Sales.—Amsterdam, August 4, 1828, No. 70 (825 florins, with pendant, Lamberts).

J. A. Toe Laer, Amsterdam, July 28, 1841, No. 8 (490 florins, Woodin).

In the possession of S. Woodin, London, 1841 (offered for sale, with pendant, at £300).

In the collection of J. Walter, Bearwood.

In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 32.

149. **The Entrance to a Fortress.** Sm. Suppl. 9.—The fortifications are in decay. A stone bridge of two arches crosses a rushing stream, which flows along the front. The road from the bridge leads to the left over a drawbridge to a gateway, behind which rises a tower. A house with a square tower stands on a hill-top. On the bridge are nine figures; three others are on the road to the right. A man sits on the parapet by the river. On a hill in the middle distance is a village. Figures by A. van de Velde.

Signed in full on the right at foot; panel, 18 inches by 24 inches.

Etched by L. Gaucherel.

Exhibited at Brussels, 1873, No. 265.

Possibly identical with No. 21 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 40 florins); *see Oud Holland*, xxx. (1912), 136.

In the collection of Baron Delessert, Paris, 1842 (Sm.).

Sales.—Piérard of Valenciennes, Paris, March 20, 1860, No. 26 (2005 francs).
Péreire, Paris, March 6, 1872, No. 123 (10,900 francs).
Paris, April 27, 1874, No. 55.
P. Tessé, Paris, March 11, 1876, No. 9.
M. Coster, Paris, May 10, 1880, No. 138.
(Probably) London, March 18, 1912, No. 97.

150. **A TOWN IN A LANDSCAPE.**—To the right is a river with boats. To the left, on a hill, is a small fortified town, which is surmounted by a church with two towers. In front to the left, behind a bank, are figures and cattle on the road to the town. On the same side, higher up, harvesters are at work. To the right of the river is a windmill. On the river-bank figures halt at a gate flanked by two towers. Beyond are hills.

Signed in full to the left beneath a bush; copper, 19 inches by 26 inches.

Sale.—Jonkheer H. A. Steengracht van Duivenvoorde of The Hague, Paris, June 9, 1913, No. 30 (34,000 francs, Kleinberger).

150*a*. **View of a Town.**—A large town with an imposing gateway and a wooden bridge over a small stream. Outside is a stretch of open country.

Canvas, 16½ inches by 21 inches.

Sale.—Amsterdam, December 9, 1919, No. 33.

151. **Outside a Church (Cologne?).**—A broad street leads into the distance. On the left stands a Gothic basilica with a baroque porch. Two slender trees with lofty tops stand opposite on a walled bank. In front of a clump of trees is a sculptured Crucifixion; before it to the right is a well. In the centre background rises the roof of a great church with two towers; one looks towards the choir, over a tall and narrow gabled house and several trees. There are figures. A boy is bowling a hoop, and a horseman converses with a wayfarer.

Signed; canvas on panel, 14 inches by 20½ inches.

Sale.—Schippers, and others, Berlin, February 19, 1900, No. 98.

In the possession of H. Weustenberg, Berlin.

152. **Houses and Figures.**

Exhibited at the British Institution, London, 1847, No. 161.

In the collection of Earl Brownlow, Ashridge Park; sold, May 4, 1923.

153. **A SCENE IN A TOWN.**—In the foreground is the back of a small baroque building with a turret. On the building are the half-erased arms of Amsterdam with the Imperial crown. To the left, farther away, are a house and a church-steeple. Blue sky with white clouds.

Signed with the full name in large characters on the right, and dated 1667; panel, 18 inches by 15 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 58.

In the collection of Lewis Fry, Clifton, Bristol.

154. **A STREET WITH CHURCHES AND CONVENTS.**—In the right middle distance stands a large Gothic church. In the left foreground is the figure of a saint, in the shade of a tree. In the middle distance are a convent and a church-tower. In the right foreground a priest carries the monstrance beneath a purple baldachin. The figures are by Jan van der Heyden himself.

In the Dresden Gallery, 1908 catalogue, No. 1664; it was there in 1724 (inventory A.12).

155. **The Temple of Vesta (?).**—In the centre is a round temple with Corinthian columns. Beyond to the right are the remains of other old buildings. [Pendant to 278.]

Panel, 4 inches by 5½ inches.

Sale.—(Probably) Amsterdam, April 15, 1739, No. 1 (20 florins 5, with pendant).

In the collection of Thomas D. Smellie, Glasgow; bequeathed in 1900 to the city.

In the Glasgow Art Gallery, 1911 catalogue, No. 459.

156. **IN A DUTCH TOWN.** Sm. Suppl. 10.—A broad street, seen in perspective, leads away at an angle to the town gate. To the left it is open; on the right is a row of houses mostly hidden by trees. Under the trees men stand conversing. To the right a man sits in front of his house. On the steps above stands a woman. In front comes a

blind old man, led by an old woman with a basket on her left arm. To the right are two dogs; to the left are hens.

Panel, 14 inches by 16½ inches.

In the possession of Gautier, Paris, 1842 (who asked 3000 francs for it, according to Sm.).

Sales.—J. Fenton, London, 1880 (£99 : 15s., Warneck); *see Art Sales*, ii. 325.
(Possibly) Baron E. de Beurnonville, Paris, May 9, 1881, No. 317 (9000 francs).
(Possibly) Amédée Gautray, Paris, February 23, 1883 (5400 francs).

In the possession of F. Kleinberger, Paris.

In the collection of Fritz von Gans, Frankfort-on-Main.

In the possession of K. F. Bachstitz, The Hague, 1920.

157. **A STREET IN A TOWN.**—A large Gothic church on the left casts a shadow over the foreground. Beyond to the right is a sunlit square. At the back is a late classical gateway in a walled enclosure, above which rise the roof and cupola of a large church or convent. To left and right of the gateway are trees. In the square are figures and dogs.

Signed in full; panel, 20½ inches by 16 inches.

Mentioned by Waagen, ii. 298.

In the collection of Wynn Ellis, London; bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 994.

158. **A DUTCH CHURCH AND MARKET-PLACE.**—The church has a Gothic window and figures of saints and a baroque tower. In shadow to the left is the side-wall of a Gothic chapel, with two windows, a door, and the figure of a saint under a canopy at the corner. In the right background are sunlit houses beneath trees. The figures are attributed to A. van de Velde. In the right foreground, close to the frame, are two little girls. To the left, at the chapel door, is a woman. In front of the church-porch a man and woman converse. On the stone step to the left sit two women.

Signed in front to the left, and dated 167– (the last figure is illegible); panel, 8 inches by 11 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1873, No. 90, and 1902, No. 193.

In the collection of Noel Desenfans, London.

In the collection of Sir James Carmichael, who bequeathed it in 1902 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 1915.

159. **A MARKET-PLACE.** Sm. 123.—To the right is a large and handsome church, in a late style; at the corner is a tower surmounted by a dome and lantern. At the foot of the tower is an old house, partly hidden by trees. On the same side is the gable-end of a house with a penthouse over the doorway and a shed. At the end of the market-place is another house, partly hidden by trees. In all there are twenty-three figures by A. van de Velde. A woman holds a basket of vegetables on her head. Another woman has a child on her foot. A boy is drawing, while another boy watches him. Beyond are three men; two sit on some

logs, while the third converses with a horseman. A fine afternoon. Wrongly identified in 1834 as the market-place of Heemskerk, near Haarlem. "This admirable production possesses a breadth of effect, combined with the most elaborate finishing; so that, whether viewed near or distant, the eye is equally satisfied with the fidelity of the representation. The figures which animate the scene are no less exquisite, and it is perfectly evident that the masters have been emulous to render this a masterpiece of art" (Sm.).

Panel, 19 inches by 23 inches.

Engraved in the Musée Français.

Mentioned by Waagen, ii. 112.

Exhibited at the British Institution, London, 1837, No. 34; at the Royal Academy Winter Exhibition, 1871, No. 220.

Taken by the French in 1806 and given to the Louvre.

Stolen from the Louvre in 1815 (Sm.) and exported to Holland, and thence to England, where it was sold to John Webb (for £630).

In the collection of Alexander Baring, London, 1834.

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the possession of Thomas Agnew & Sons, London.

160. **EXTERIOR OF A CHURCH.** Sm. 102.—Possibly the Carmelite church at Cologne? To the right is a large Gothic church with a baroque porch and a great window between massive buttresses. Near by are two small houses with pointed gables. To the left is an unfinished tower—a free rendering of a part of the Nieuwe Kerk at Amsterdam. In the porch stands a young woman with a child in her arms. An old man seated near her begs from a man in a brown cloak. In front three boys are playing marbles. Under a great tree, the trunk of which is protected by green palings, in the centre of the square, a monk stands conversing with a man in a brown cloak and black felt hat, whose servant attends him. In the middle distance are two women. In the left background a man and woman are walking. A man pushes a barrow laden with a cask. The figures are attributed to A. van de Velde. "A clear and superlative work" (Sm.).

Signed in full on a pedestal to the right; panel, 17½ inches by 23½ inches.

Mentioned by Waagen, ii. 160.

Exhibited at Bethnal Green Museum, London, 1872–75, No. 171.

Sales.—(Probably) A. van Lennep, Amsterdam, July 24, 1792, No. 4 (3050 florins, De Vos).

Paillet and Coclers, Paris, August 19, 1811 (8000 francs, Boileau).

Gerrit Muller, Amsterdam, April 2, 1827, No. 24 (4510 florins, H. van Cranenburgh).

G. T. A. M., Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865.

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1920 catalogue, No. 230.

161. **A Town in Holland.**

Exhibited at the British Institution, 1858, No. 81.

In the collection of the Earl of Suffolk, Charlton Park, Malmesbury.

162. **AN OPEN PLACE IN A TOWN.**—On the left is a terrace approached by a ruined staircase behind a wall. On the terrace stands a Roman triumphal arch, adjacent to which is a Romanesque building. To the right between two towers is seen in the background the top of a church-tower. Farther to the right the choir of a Romanesque church, with windows rebuilt in the Gothic style, forms the back of the square. Above a wall rise the houses of the town. There are numerous figures. In the centre sits a peasant with a sack of potatoes in front of him. A man, accompanied by a woman, bends over the sack. In the left foreground is a man in a bright cloak. To the right is a wayfarer, and to the left a dog. The figures are attributed to A. van de Velde.

Signed in full on the right at foot; panel, 19½ inches by 23 inches.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 614.

163. **THE CHOIR OF A CHURCH.** Sm. 119.—To the left, at the corner of a canal, stands a small memorial chapel in the baroque style, with a cupola surmounted by a cross. Beyond are the choir and transept of a Gothic church; two nuns come out of the south porch. A woman wearing a red bodice with a ruff and white sleeves goes to meet them. On the right a broad street leads away. It is open on the right. To the left of it is a row of gabled houses adjoining the church; beyond a clump of trees is the front of a baroque church. Behind this second church is a belvedere. In the middle distance is a coach-and-pair. The Gothic church may perhaps be the Nieuwe Kerk at Amsterdam, but its surroundings are imaginary. [Possibly identical with 171*a*.] An "excellent production" (Sm.).

Panel, 14 inches by 18 inches.

Exhibited at Paris, April 1911, No. 69; in Dayot's work on the exhibition, No. 70.

In the Van Loon collection, Amsterdam, 1834 (Sm.); sold as a whole in 1877 to the Rothschilds.

In the collection of Baron E. de Rothschild, Paris.

164. **VIEW IN A TOWN.**—On the Rhine or in Westphalia. At the back is a Romanesque church with two towers. Figures in the manner of A. van de Velde. A very good picture.

In the collection of the late Count Gregor Stroganoff, Rome.

165. **A Street in a Dutch Town.**—The street runs from the right foreground into the left background. On both sides are gabled houses. In front of these on the right is a long palisade. The house on the extreme right has a sign and a tablet with the date 1592. The next house is that of a barber, who is at work outside his door. Under a tree to the left peasants and women surround a waggon. In front to the right two men converse beside two horses' mangers; on the other side are hens. Cloudy sky.

Signed in full; panel, 13½ inches by 19 inches.

Mentioned by Granberg, *Trésors d'Art en Suède*, iii. No. 82.

In the D'Oesterby collection.

In the collection of Christian Tamm, Stockholm.

166. **VIEW IN A TOWN WITH AN UNFINISHED GOTHIC CHURCH.**—Adjoining the church is a convent. Above the brick walls which border the square and the street to the right rise the trees in a large garden. In front to the left is a brick house with a baker's shop; in front of it stands a beggar. Farther away are two monks, a horseman, and a coach. Figures by A. van de Velde. [Pendant to 134.]

Canvas, 15 inches by 18 inches.

In the collection of Count Anton Lamberg-Sprinzenstein, Vienna; bequeathed in 1821 to the Academy.

In the Vienna Academy, 1900 catalogue, No. 708.

167. **VIEW IN A TOWN.**—In the left foreground is a ruined Gothic church. In the centre of the square stands a Romanesque church with two towers, resembling the Pieterskerk at Utrecht.

In the collection of Prince Liechtenstein, Vienna.

168. **A TOWN WITH A CHURCH.**—The church has no choir. Reminiscent of Veere.

In the collection of Baron N. Rothschild, Vienna.

169. **AN OPEN SQUARE IN A TOWN.** Sm. 108.—In the right middle distance stands a Romanesque church with two round towers and a Gothic porch which has a deeply recessed doorway. In front to the right are trees. In the left foreground is a sculptured Crucifixion, with three persons kneeling before it; beyond it are trees within a wall. Near by are a woman selling tapers and a man with a laden mule. In the centre foreground are two horsemen and a priest in a white cassock. In the distance, in front of some houses, is a coach and four. The figures are attributed to E. van der Neer.

Signed in full on the left; panel, 17 inches by 20½ inches.

In the collection of the Duke of Grafton, London, 1834 (Sm., who valued it at £262 : 10s.).

Sale.—Duke of Grafton, London, June 27, 1921, No. 95 (£141 : 15s., Rothschild).

In the possession of Max Rothschild, London, 1921.

In the Art Museum, Worcester, Massachusetts, 1922 catalogue, No. 71.

169*a*. **A Catholic Church.**—Figures by A. van de Velde. Very careful and delicate.

Sale.—A. Grill, Amsterdam, April 14, 1728, No. 7 (205 florins) (Hoet i. 325).

169*b*. **A Church in a Market-Place.**—Attractive figures by A. van de Velde.

Sale.—Amsterdam, April 23, 1732, No. 13 (375 florins) (Hoet i. 371).

169*c*. **In a Town outside a Church.**—With many monks and other figures by A. van de Velde.

Canvas, 12 inches by 15 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 37 (300 florins, Fouquet) (Terw. 517).

169*d*. **A large Square in a Dutch Town.**—Figures by A. van de Velde.

24½ inches by 29 inches.

Sale.—Duc de Choiseul, Paris, April 6, 1772, No. 74.

170. **A fine Church with Houses.** Sm. 32.—In front are trees. Twenty-two figures by A. van de Velde.

Copper, 10½ inches by 15 inches.

Sales.—Duke of Zweibrücken, Paris, 1778 (2031 francs); *see* C. Blanc, *Trésor*, i. 421.
Tronchin, Paris, 1780 (3000 francs).

171. **View in a Town.**—A church with adjacent buildings. Figures by A. van de Velde. In front a man salutes a man and woman. A woman sits on some steps. Beyond is a travelling waggon.

Panel, 10 inches by 17½ inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 37 (210 florins, J. Spaan).

171*a*. **View in a Town in Brabant.**—Near the church. Figures by A. van de Velde. [Possibly identical with 163.]

Panel, 14 inches by 16½ inches.

Sales.—Amsterdam, August 17, 1757, No. 3 (330 florins, Van Diemen) (Terw. 183, No. 1).
Copello, Amsterdam, May 8, 1767, No. 33 (700 florins) (Terw. 587).
J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 179 (1300 florins, Van Akeren).

172. **A Square in a Dutch Town.** Sm. 42.—On the right are houses and a church, seen in perspective and leading to the town gate in the left distance. Figures and cattle by A. van de Velde.

8½ inches by 12½ inches.

Sales.—De Clène, Paris, 1787 (3149 francs).
J. Falcke, and others, London, May 9, 1910, No. 86.

173. **An open Square with Houses and Trees.** Sm. 47.—Many figures by A. van de Velde.

Panel, 15 inches by 18 inches.

Sale.—Marin, Paris, March 22, 1790 (410 francs).

174. **A Square in a Town.**—To the left are the ruins of a once beautiful church. Beyond is a walled convent. Near it are trees. In the distance are a church-tower and houses. Many figures by A. van de Velde. Bright colour. One of the best pictures of the two masters. [Possibly identical with 194.]

Panel, 16½ inches by 23½ inches.

Sales.—J. B. Krauth, and others, The Hague, October 7, 1771, No. 37 (310 florins, Furet).
E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 13 (1210 florins, Van der Vinne).

175. **In a Dutch Town.** Sm. 60.—In the left foreground stands an old church. A woman and child approach it. In the centre is a convent; on the steps are two monks. Farther back are three buildings, separated by two streets. Figures by E. van der Neer.

Panel, 13 inches by 18 inches.

Sale.—Claude Tolozan, Paris, February 23, 1801 (3000 francs).

175*a*. **A Town.**—At the back is a church-tower. Many figures.

Panel, 23⅝ inches by 29 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 30.

176. **A Château and Park.** Sm. 76.—Near Haarlem. In the left foreground is a Gothic church built of brick. Figures by A. van de Velde.

Panel, 15 inches by 13 inches.

Sale.—Helsleuter (Van Eyl Sluyter?) of Amsterdam, Paris, January 25, 1802 (1800 francs).

177. **View in a Dutch Town.** Sm. 79.—Figures by A. van de Velde.

A small picture—less than 9 inches by 12 inches.

Sale.—Countess of Holderness, London, March 6, 1802, No. 66 (£33 : 12s., Stepney); *see* Buchanan, i. 316.

178. **A Square in a Town.**—A churchyard with trees, houses, a church, and a convent. To the right is a street. In the centre of the square are figures, a shed, and a fire-engine.

Panel, 13 inches by 17½ inches.

Sales.—H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800, No. 38 (74 florins, Pruyssenaar).
Cliquet-Andrioli, Amsterdam, July 18, 1803, No. 20.
Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 66 (150 florins, Roos).

179. **View of a Square in a Dutch Town.** Sm. 59.—On the right a fine brick house, with a cobbler's stall on the ground floor, stands at the corner. Next to it is a Gothic church. Beyond is a low wall, above which rise houses and trees. To the left is a small house in a later style, flanked by a tower and having a row of trees in front. Figures by A. van de Velde. [Possibly identical with 35 (?).]

Panel, 16 inches by 20 inches.

Mentioned in the inventory of the effects of Van der Heyden's widow, under the mark A, May 18, 1712; *see Oud Holland*, xxx. (1912), 137.

Sales.—Randon de Boisset, Paris, February 3, 1777.
Claude Tolozan, Paris, February 23, 1801 (3250 francs).
Séreville, Paris, January 21, 1812 (7650 francs).
Solirène, Paris, March 11, 1812 (3500 francs).
Prince Talleyrand, Paris, July 7, 1817; bought as a whole by Buchanan, who sold it with 205 to De la Hante (for £787 : 10s.). De la Hante sold it to the Duc de Berry; *see* Buchanan, *Memoirs of Painting*, ii. 324.

179*a*. **A Market-place.**—With trees, fine houses, and church-towers. Figures walking, by A. van de Velde. [Possibly identical with 179*b*.]

Canvas on panel, 8½ inches by 8½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 58.

179*b*. **A Market-place in an old Town.**—Houses and pine trees. Attractive figures by A. van de Velde. [Possibly identical with 179*a*.]

Canvas, 9 inches by 8 inches.

Sale.—Amsterdam, April 9, 1818, No. 24 (190 florins, Roos).

179*c*. **A Square in a small Town.**

Panel, 23 inches by 19 inches.

In the De Bedemau collection.

Sale.—Baron von Castell, Hamburg, July 21, 1824, No. 224.

180. **A Church on a Hill.** Sm. 72.—The church is approached by a high flight of steps on each side. To the left are houses and a town gate. To the right, farther away, is a large open square. Figures by A. van de Velde. Two pilgrims are on a path at the foot of the hill. A man sits at the foot of the steps. Sheep graze on the slopes. Evening.

Panel, 15 inches by 17 inches.

Sales.—J. Viet, Amsterdam, October 12, 1774, No. 94 (110 florins, Fiseau).
J. Caudri, Amsterdam, September 6, 1809, No. 21 (81 florins, Gruyter).
John Parke, London, 1812 (£183 : 15*s*., bought in); afterwards acquired by Sm. and sold to Sir Robert Peel.

In the collection of Sir Robert Peel, London, before 1834; exchanged for another example of J. van der Heyden.

181. **View in a Dutch Town.** Sm. 126.—On the left is a picturesque brick house adjoining a large church. The druggist, who occupies the house, stands at the door, mixing some potion on a stove; he looks at an old man who approaches him. A woman and child pass the church door. Farther back, in the square, are two women, two priests, and other figures. The square ends in a wall surrounding a fine building with a tower and turret amid trees. Figures by E. van der Neer. An "excellent picture" (Sm.).

Panel, 21½ inches by 17½ inches.

Exhibited at the British Institution, London, 1822, No. 181.

In the collection of the Earl of Coventry, London, 1822 and 1834 (Sm.).

182. **A Square in a Dutch Town.**—In the middle of the square stands a large brick building like a town hall. A man descends some steps in front. Before the building are trees. Beyond is a church with two towers.

Panel, 13½ inches by 16 inches.

Sale.—J. B. van Lancker, Antwerp, August 18, 1835, No. 63 (700 florins, Weber).

183. **View of a Street (Luxemburg?).** Sm. 92 and Suppl. 20.—At the corner stands a fine Romanesque or Renaissance building with

two turrets in front and another behind. The adjoining houses are seen in perspective. At the end of the street are a building with a round tower and a fine Gothic house of brick, with a stone pinnacle and a sculptured figure in a niche. Many figures by A. van de Velde. An "inimitable work of art . . . this *chef-d'œuvre* of the combined masters is distinguished by the richness and variety of its composition and the exquisite beauty of its details" (Sm.).

Copper, 11½ inches by 15½ inches.

Sold privately by a dealer in 1818 (for 4000 francs).
In the collection of Comte de Perrégaux Lafitte, Paris, 1834 (Sm.).
Sale.—Comte de Perrégaux Lafitte, Paris, December 8, 1841, No. 12 (17,003 francs, Laneuville for Baron J. de Rothschild, Paris).

184. **A Square in a Dutch Town.** Sm. Suppl. 22.—To the left are three houses. One of them has an inn sign. Two horsemen have dismounted and converse with the maid-servant. A man sits at the door. At the back of the square is a church with an octagonal tower; adjoining it are low houses, partly hidden by trees. To the right is a small house; at a fountain in front a woman draws water. In the street are a man with a wooden leg, a woman leading a child, and two monks. A fine evening.

Panel, 10 inches by 13 inches.

Exhibited at the British Institution, London, 1836, No. 100 (by Lake).
In the collection of Baron Lockhorst.
Sales.—Sir James Stewart, London, April 20, 1836 (£110 : 5s.).
E. W. Lake, London, 1845 (£248 : 17s., Emery); *see Art Sales*, ii. 335.
London, 1854 (£278, Nieuwenhuys); *see Art Sales*, ii. 335.

185. **A Square with a Church.** Sm. 29 and 105.—In the right foreground is a group of old buildings. The nearest has a lofty spire. Another has two towers. On the left are a large cross and a solitary tree. There are thirty-three figures by A. van de Velde; in front are three children. A "beautiful example" (Sm.) [Possibly identical with 76.]

Panel, 13½ inches by 18 inches.

Sales.—(Probably) A. Leers, Amsterdam, May 19, 1767, No. 40 (160 florins) (Terw. 599).
Randon de Boisset, Paris, February 3, 1777 (6153 francs, Tolozan); *see* C. Blanc, *Trésor*, i. 359.
In the collection of William Wells, Redleaf, 1834 (Sm.).
Sale.—W. Wells, London, May 12, 1848 (£207 : 18s., Nieuwenhuys)—according to a MS. note by Sm. in his own copy of his catalogue.

186. **The Entrance to a Dutch Town.** Sm. 112.—At a cottage door in sunlight a woman draws water from a well. On a step behind her to the right are chickens. At the roadside are two pigs. Other chickens perch on a fence. To the left two soldiers with a dog are conversing. Beyond is a building. Between two towers stands a gateway; one door is half shut. Outside are two figures. To the right are tall trees. Figures by A. van de Velde.

Panel, 9 inches by 11 inches.

Sales.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 30 (1150 florins, Roos).
Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 29 (5500 florins, Le Roy).
T. Patureau, Paris, April 20, 1857, No. 8 (14,500 francs, Lagrange).

186*a*. **The interior of a Town.**
Panel, 13½ inches by 12 inches.
Mentioned by Parthey, i. 586, No. 6.
Exhibited at Cologne, 1840, No. 196.
In the collection of the widowed Frau Schaaffhausen, Cologne, 1840 and 1862.

187. **A Square in a Dutch Town.** Cf. Sm. Suppl. 12.—A row of trees extends in front of some red brick houses and a building like a church. In front are three children with hoops. In the middle of the square are a man and woman with a child. Under the trees is a boy. Figures by E. van der Neer. Clear sunny sky.
Panel, 13 inches by 15½ inches.
Bought at Christie's, London, in 1863 by Sm.—according to a MS. note in his own copy of his catalogue.

187*a*. **A Square with a Church in the centre.**—Scattered figures.
Panel, 9½ inches by 12½ inches.
In the Servaes collection, Tirlemont.
Sale.—Winnen, Paris, March 12, 1866, No. 37.

187*b*. **A Market-place.**—The market is being held. [Possibly identical with 196*a*.]
Exhibited at Leeds, 1868, No. 876.
Then in the Templer collection, Leeds.

188. **A Square in a Dutch Town.** Sm. Suppl. 17.—On the left is a brick church with three doors. The door farthest away has a portico of dark stone. A woman enters; two women approach the door. Near by two Carmelites converse with a man. At the end of the church is a clump of low trees. Farther away are three houses. To the right is a large building like a castle, with a fountain near it. Beyond is a convent stretching half-way across the picture. An avenue leads away. One side of the square is in bright sunlight, the other in shadow. Figures by A. van de Velde. A "beautiful picture" (Sm.).
Panel, 18½ inches by 21½ inches.
In the collection of Baron Delessert, Paris, 1842 (Sm.).
Sale.—Baron Delessert, Paris, March 15, 1869, No. 30 (40,000 francs).

189. **A Square before a Church (Amsterdam?).**—The whole left side, in sunlight, is filled by a large church and a row of adjoining houses. The church porch is shaded by trees. In the distance is a town gate. To the right are houses. Figures by A. van de Velde. Two men salute a man of rank. Men, women, and children, horsemen, dogs, and pigs enliven the scene.
Signed with the initials; canvas, 12 inches by 14 inches.
Sale.—L. Cottreau, Paris, May 30, 1870, No. 3.

189*a*. **View of a Street.**—In the middle distance is the front of a house. In front and around it are figures.

Panel, 12½ inches by 18 inches.

Sale.—S. von Hirsch of Würzburg, Cologne, May 29, 1876, No. 62.

190. **A Square in a Town.**—A row of lime trees partly hides a gabled house, the entrance to which is adorned with Caryatids. In the square are scattered figures. A man walks along. Children play with hoops. A woman pushes a barrow. Another woman draws water from a covered well. Figures by A. van de Velde. [Pendant to 269.]

Signed in full; panel, 12½ inches by 16 inches.

Probably identical with No. 19 of the pictures assigned to the son Jan in the inventory of the widowed Madame van der Heyden's effects, May 18, 1712 (valued at 40 florins); *see Oud Holland*, xxx. (1912), 134.

Sales.—Pieter de Klok, Amsterdam, April 22, 1744, No. 111 (33 florins) (Hoet ii. 138).

J. de Bruyn, Amsterdam, April 17, 1754, No. 16 or No. 17 (66 or 187 florins).

Baron E. de Beurnonville, Paris, May 9, 1881, No. 319 (5000 francs).

191. **View in a Dutch Town.**—On the right a knife-grinder stands conversing with a tradesman beneath the sign of a shop. To the left, in a street leading to a bridge, bricklayers repair a house. In front a woman walks towards her house. Owing to unskilful restoration little remains of the original painting.

Panel, 14 inches by 12 inches.

Sale.—Gasquet, Paris, March 9, 1888 (470 francs); *see* Eudel, *Hôtel Drouot*, 126.

192. **A Square in a Town (in Brabant?).** Sm. 30.—To the right is a Gothic church with rich tracery in its pointed windows. It has a belfry and, at the side, a Romanesque or Renaissance clock-tower. At the back are sunlit houses in various styles, continuing a street which opens on to the square. Under the trees persons are idling. In the square two monks in white robes converse with two men. A boy begs of them; his mother with a child in her lap sits outside the church porch. To the left is a sportsman with a woman who has a basket on her head. At the top of the street is a pedlar with a dog. In front is a peasant with a sack under his arm. To the right, by the side wall of the church, five boys are playing a kind of skittles. Blue sky with heavy clouds. Bright sunlight; in the shady foreground a boy holds up a carpet to shelter him from the sun. Figures by A. van de Velde. "A work of the greatest beauty and excellence" (Sm.).

Panel, 19 inches by 22 inches.

Sales.—Amsterdam, August 17, 1757, No. 1 (330 florins) (Terw. 183).

De la Court-Backer, Leyden, September 8, 1766, No. 99 (705 florins, Locquet) (Terw. 555).

Servad, Amsterdam, June 25, 1778, No. 40 (2000 florins, Fouquet).

Comte de Merle, Paris, March 1, 1784 (4000 francs).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 24 (550 florins,

Van der Werff); *see* Sir J. Reynolds, *A Journey to the Low Countries in 1781*, *Works* (1883) ii. 204.
A. van der Werff van Zuidland, Dordrecht, July 30, 1811, No. 37. (570 florins, Van Leen).
Erard, Paris, April 23, 1832, No. 84 (6951 francs, Van der Schrieck).
Daniel van der Schrieck, Louvain, April 8, 1861, No. 29 (25,100 francs, Laneuville for Lord Hertford).
(Possibly) Comte Duchatel, Paris, May 14, 1888 (19,500 francs); *see* P. Eudel, *L'Hôtel Drouot en 1878–88*, 361.

193. **A Square in a Town.** Sm. 71.—On the left a low red brick building extends towards the entrance to a convent. The front of the convent is of white stone and has a pediment surmounted by a cross with angels at the sides. On the steps leading to the porch a monk meets a man and woman. Beggars and cripples standing near salute them. To the right is a square with trees and figures. In the left foreground are two monks. To the right is a man on crutches accompanied by a woman who carries a child on her back and leads another child. Figures by A. van de Velde.

Signed in full on the left at foot; panel, 7 inches by 9½ inches.

In the collection of the Prince de Gavre, before 1834 (Sm.).
Sale.—Vicomte de Buisseret, Brussels, April 29, 1891, No. 45 (7000 francs).

194. **View in a Town.** Sm. 103.—To the left is a large and picturesque old building of brick. Beyond is a church. Figures by A. van de Velde. [Possibly identical with 174.]

Panel, 16 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 252.
Sale.—M. G., Baroness van Brakel, Amsterdam, December 14, 1829, No. 25 (1400 florins, A. Brondgeest).
In the collection of Mlle. Hoofman, Haarlem, 1834 (Sm.).
Sales.—Earl of Shaftesbury, London, May 15, 1852 (£96 : 12s., Nieuwenhuys); *see Art Sales*, ii. 335.
A. Levy, London, June 16, 1876 (£136 : 10s., Lesser); *see Art Sales*, ii. 335.
London, June 9, 1877 (£304 : 10s.); *see* W. Roberts, *Memorials of Christie's*, i. 281.
H. Bingham Mildmay, London, June 24, 1893, No. 22 (£1203).

195. **A Square in a Dutch Town.**—A church, with figures and animals.

Signed with the initials, and dated 1671; panel, 18 inches by 23 inches.

Sale.—De Falbe, London, May 19, 1900, No. 100.

196. **A SQUARE IN A TOWN, WITH A PROCESSION.** Sm. 77 and Suppl. 15.—A religious procession passes along a broad open space. Many figures, wrongly attributed to A. van de Velde. A good picture. "Exquisitely finished" (Sm.).

Signed in full on a well to the right; canvas, 8 inches by 10½ inches.

Exhibited at the British Institution, London, 1834, No. 56.

Sales.—(Possibly) Amsterdam, July 13, 1718, No. 12 (54 florins) (Hoet i. 217).
Countess of Holderness, London, March 6, 1802, No. 57 or No. 65 (£63, Sequeira or H. Smith); *see* Buchanan, i. 314.
Edward Coxe, London, April 23, 1807 (£66 : 3s.); *see Art Sales*, ii. 335.
John Dent, London, April 28, 1827 (£63).
In the collection of Sir Charles Bagot, London, 1834 (Sm.).
Sales.—Sir C. Bagot, London, June 17, 1836 (£221 : 11s., Rev. J. Clowes of Manchester).
Hope Edwardes, and others, London, April 27, 1901, No. 32.

196*a*. **A Market in a Town.**—A street, with five gabled houses, leads away to a church, resembling the Groote Kerk at Haarlem. In the left foreground is the choir of a Gothic church; in front of it is a pump. To the right, in the street before the church, are market women and their customers. To judge from the photograph, its authenticity is uncertain: possibly it is by Verheijen. [Possibly identical with 187*b*.]

Said to be signed in full to the left at foot; canvas, 17 inches by 20½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767, No. 43 (69 florins 5, Aldewereld); Terw. 609, No. 38, "by or in the style of Van der Heyden."
In the collection of Count Soltikof.
Sale.—C. T. Yerkes, New York, April 5, 1910, No. 40.

197. **A SQUARE OUTSIDE A CASTLE.** Sm. 13.—In the right middle distance is a white castle, with a projecting portico supported on columns and a dome. In front to the left is a red house with a shop; on the extreme left is a tree with a bench. In the centre are gabled houses behind trees. In the square are men and women. In the left foreground a woman draws water from a well. In the centre foreground, by the wall, stands a man in a brown coat and black hat. A fine summer afternoon.

Panel, 13½ inches by 16 inches.

Mentioned by Parthey, i. 110, No. 12.
Exhibited at Amsterdam, 1912, No. 16.
Sales.—Amsterdam, July 13, 1718, No. 10 (107 florins) (Hoet i. 217).
E. van Dishoek, The Hague, June 9, 1745, No. 108 (75 florins, bought in) (Hoet ii. 175).
E. van Dishoek, Amsterdam, November 6, 1749, No. 46 (152 florins, J. Kode for Braamcamp) (Hoet ii. 279).
In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet ii. 504).
Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 81 (600 florins, Ploos van Amstel).
In the Hohenzollern-Hechingen collection, Löwenberg—attributed to Gerrit Berckheyde.
In the collection of E. F. Weber, Hamburg; bought in 1881 from a Grünberg dealer; Woermann's 1907 catalogue, No. 319.
Sale.—E. F. Weber, Berlin, February 20, 1913, No. 319 (19,000 marks, R. L. Douglas).

198. **In a Town.**—An open square fills the foreground. To the left stands a Gothic church, disfigured by additions. The side wall, strongly

foreshortened, goes up to the top of the picture. On the right are two houses; the nearer one has a stepped gable, steps in front, and a penthouse over the door. In the centre a brick wall forms the back of the square. Through a baroque gateway with a round arch is seen another spacious square, with a gabled house at the far side. On the square in front a man salutes two women and a man. A woman with a child enters the church. Through the gateway a man drives two cows and some sheep. A man stands in the doorway of the house to the right. Cloudy sky.

Signed on the left; canvas, 12½ inches by 15 inches.

Sale.—Madame H——, Paris, May 14, 1914.

199. **In a Dutch Town.**—Houses in a street. At the back is a church. By a gateway to the right is a man. Under the trees are numerous figures.

Panel, 15½ inches by 19 inches.

Sales.—B. Keppel, and others, London, June 19, 1911, No. 92.
C. T. D. Crews, London, July 1, 1915 (£162 : 15s., Colnaghi & Co.).

199*a*. **In a Dutch Town.**—With figures.

Panel, 17 inches by 23 inches.

Sale.—Sir F. E. Astley Corbett, London, July 27, 1917, No. 99.

200. **A CANAL WITH A STONE BRIDGE.** Sm. 3 and 74.—In the left foreground is a canal. It is lost to sight beyond a massive bridge with an arch and another opening crossed by a drawbridge. A mutilated statue of colossal size stands on the nearer corner of the embankment, beside which broad steps lead down to the water. On both banks are tall trees; but in the centre above the bridge the spectator sees the sunlit front of a mansion and the two taller gables of adjoining houses on the farther bank in the middle distance. A woman goes down the steps. A man with a little sack on his shoulders goes to the bridge. To the right is a bare-headed man with a dog. Figures by A. van de Velde. [Pendant to 201. [Cf. 216*a*—possibly a replica or copy.]

Panel, 14½ inches by 17½ inches.

Engraved by J. A. Boland.

Sale.—(Possibly) Van der Dussen, Amsterdam, October 31, 1774 (610 florins, with pendant).

In the collection of J. de Neufville, Amsterdam; bought with the pendant in September 1782, by Van der Pot, according to his diary, for 1050 florins.

Sale.—G. van der Pot, Rotterdam, June 6, 1808, No. 53 (1045 florins, with pendant, J. Eck for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 1172.

201. **A CANAL WITH A DRAWBRIDGE.** Sm. 4 and 75.—A canal flowing from the left foreground disappears behind a massive drawbridge. In front of this a side-canal comes in from the right. On the nearer side of the junction stands a building with Gothic arches on the ground floor and Caryatids above. Beyond the junction, amid trees, are the first houses of the street, lined with trees, which leads away to the left beside the main canal. The bridge is decorated with a whale in relief. On the quay in front are two large millstones. Behind them sits an angler.

A man pushes a barrow across the drawbridge, on the parapet of which, to the right, two men are leaning. A beggar stands at a shop door. [Pendant to 200.]

Signed in full on a millstone in front; panel, 14½ inches by 17½ inches.

Mentioned in Van der Heyden's will of December 5, 1692 as No. 2 of the pictures destined for his daughter Sara. Mentioned also as No 3 of the pictures assigned to Sara in the inventory of her widowed mother's effects, May 18, 1712 (valued at 100 florins). *See Oud Holland*, xxx. (1912), 132 and 136.

Sale.—(Possibly) Van der Dussen, Amsterdam, October 31, 1774 (610 florins, with pendant).

In the collection of J. de Neufville, Amsterdam; bought with the pendant in September 1782, by Van der Pot, according to his diary, for 1050 florins.

Sale.—G. van der Pot, Rotterdam, June 6, 1808, No. 54 (1045 florins, with pendant, J. Eck for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 1173.

202. **OLD HOUSES BY THE WATER.**—The houses, built of warm red brick with tiled roofs, are seen from the back. They are reflected in a narrow canal. A woman washes clothes in a tub on a stool. A boat is moored near some trees on the bank to the left; three men unload her. Beyond, the canal and a row of trees are seen in perspective. A very good picture after the manner of Hobbema. There are said to be traces of the signature of Van Brussel, but the picture cannot be by him. The present owner believes that he has found the signature of J. van der Heyden.

Canvas, 17 inches by 23 inches.

Sale.—N. J. W. Smallenburg van Stellendam, and others, Amsterdam, May 6, 1913, No. 47 (2025 florins, Nottebohm).

In the collection of O. Nottebohm, Antwerp.

203. **A CANAL.**—The houses are reflected in the water. Warm in tone.

Panel, 14 inches by 17 inches.

Mentioned by Waagen, iii. 163.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 217.

In the collection of the Marquess of Lansdowne, Bowood; not in the 1897 catalogue.

204. **A CANAL IN A DUTCH TOWN.**—It is not the Vijver at The Hague. The canal flows away at an angle to the right. Beside it runs a street; the houses are half hidden by trees. On the extreme left is a bridge with a statue of Pallas Athene. Near a flight of steps in the centre an angler leans over the quay wall. A rowing-boat leaves the bank. The figures, according to the Karlsruhe catalogue, are by Lingelbach.

Panel, 14 inches by 17 inches.

Mentioned by Parthey, i. 584.

In the Ritterich collection, Leipzig.

In the Karlsruhe Museum, 1910 catalogue, No. 399.

205. **A CANAL (at Utrecht?).** Sm. 84.—A canal fills the whole foreground and flows away into the distance. In the left foreground

is a side-canal, crossed by a drawbridge. A woman with a basket on her head is on the bridge. On the bank to the right is a brick house. In a path behind it a man walks towards the bridge. Beyond the path is a small red brick house, close to a Gothic church with a classic front. On the left bank of the canal are a covered way, a statue, and trees in front of houses. Near the bridge two men lean on the parapet at the top of some steps. At the foot of the steps a woman washes linen in the water. To the right are two swans beneath the town arms carved in relief. The figures are attributed to A. van de Velde. An "excellent production" (Sm.).

Signed in full to the left; panel, 19 inches by 22½ inches.

Mentioned by Waagen, ii. 188.

Exhibited at the British Institution, London, 1850, No. 144; at the Royal Academy Winter Exhibition, 1872, No. 176; at the Guildhall Art Gallery, 1890, No. 88.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 38 (2999 florins, Yver).

J. B. P. Le Brun, Paris, April 15, 1811 (9051 francs).

Prince Talleyrand, Paris, July 7, 1817 (bought for Eynard). But Buchanan, in *Memoirs of Painting*, ii. 324, says that Eynard bought the whole collection and that he sold this, No. 16, with No. 15 (HdG. 179), for £787 : 10s. to De la Hante, who sold it to the Duc de Berry. Cf. note to 179.

Prince Galitzin, Paris, 1825 (8010 francs, A. Brondgeest for Baron Verstolk van Soelen)—according to Sm.

In the collection of J. G. Verstolk van Soelen, The Hague; bought as a whole in 1846 by T. Baring, Jones Loyd, and Humphrey Mildmay.

In the collection of Thomas Baring, London, 1849.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 123.

206. **A CANAL.**—It flows away at an angle into the distance. On the quay are trees in front of houses with stepped gables. On the water are boats. [Cf. 30, 34, 106.]

Panel, 14 inches by 18 inches.

In the collection of Madame Chatry de la Fosse; bequeathed in June 1921 to the Louvre.

In the Louvre, Paris, 1922 catalogue, addenda, p. 190.

207. **IN A DUTCH TOWN.** Sm. 88 and Suppl. 12.—To the right, seen in perspective, is a canal, crossed in the middle distance by a drawbridge. Beyond is a church with a cupola and towers. To the left is a street lined with trees. At the corner in front is a house with a small Gothic balcony. Adjoining it is a hall with pointed arches. (These are reminiscences of the old Amsterdam Town Hall and the Elisabethgasthuis. Cf. 18.) Figures by A. van de Velde—three girls, two men, and a woman. On the water are two boats. "This admirable picture is of the choicest quality" (Sm.).

Signed in full in the centre; panel, 19 inches by 23 inches.

Exhibited at the British Institution, London, 1818, No. 64; 1829, No. 50; 1835, No. 6; 1843, No. 78; 1847, No. 4; 1856, No. 30. At the Royal Academy Winter Exhibition, 1886, No. 52.

Sale.—M. L. Lapeyrière, Paris, April 14, 1817, No. 21 (9450 francs, Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 56.

208. **VIEW OF A CANAL.**—To the right is a street with houses. To the left are houses amid trees. A bridge crosses the canal.

Signed in full, and dated 1674; canvas, 24½ inches by 33½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 691.

209. **A CHURCH ON A CANAL.** Sm. 91 and Suppl. 30.—Seen in perspective. In front are trees. In the centre is a Gothic church with a tower at the side. Farther back is a group of houses within a low wall. Men and women go to the church. In the canal in front is a boat; three boys are bathing. Figures by A. van de Velde. "Painted in the artist's most finished style" (Sm.).

Signed in full; panel, 11½ inches by 13 inches.

Exhibited at Vienna, 1873, No. 93.

Sales.—Jan Maul, and others, Leyden, September 28, 1782, No. 36 (399 florins, Heenk).

Jurriaans, Amsterdam, August 28, 1817, No. 21 (700 florins, De Vries).

G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 39 (850 florins, Eversdijck).

In the De Reus collection, The Hague, 1834 (Sm.).

Sale.—J. C. Twisk, Amsterdam, October 3, 1837, No. 11 (1460 florins, A. Brondgeest).

In the collection of the late Baron Anselm Rothschild, Vienna.

210. **A Church and Houses.** Sm. 9.—In front are trees and a canal with a bridge. Seventeen figures by A. van de Velde.

Panel, 20 inches by 23 inches.

Sale.—Julienne, Paris, March 30, 1767 (2100 francs).

210*a*. **Houses by a Canal.**—Very attractive figures by A. van de Velde. A notable picture, thinly and delicately painted.

Sale.—J. de Bosch, Amsterdam, October 5, 1767, No. 5.

211. **A Canal in a Dutch Town.** Sm. 24.—The canal flows from the right into the left distance. In the centre is a drawbridge. To the right is a classic building, like a church, with a round upper storey crowned by a cupola and lantern. On both sides of the canal are rows of houses partly hidden by trees. In front of the left row is an arcade. In the immediate foreground a poor woman with a boy sits on the ground in front of a low brick wall; a man gives her money. In the centre is a maid-servant carrying her purchases in her apron and in a basket on her arm. On the water are two swans and a boat with two men. Figures by A. van de Velde. Described from the engraving; the original is possibly in reverse. [Perhaps identical with 35*a*.]

Panel, 15½ inches by 21 inches.

Engraved by Daudet in the Le Brun Gallery, ii. 81.

In the possession of J. B. P. Le Brun, Paris, 1792.

212. **A Canal with two Boats and two Ships.** Sm. 31.—The ships carry casks and other goods. In front of the houses on the banks are eight trees. Figures by A. van de Velde.

Panel, 13 inches by 16 inches.

Sales.—Duc de la Vallière, Paris, February 21, 1781 (1600 francs).
C. A. de Calonne, Paris, April 21, 1788 (1200 francs).
C. A. de Calonne, London, March 23, 1795.

213. **A Canal in a Town.**—In the right foreground is part of a large building. On the steps a workman is resting; near him stand others who are drinking. Along another canal are houses behind trees. Figures by A. van de Velde. [Possibly identical with 22.]

Panel, 13½ inches by 16 inches.

Sales.—(Possibly) H. Walters, Amsterdam, May 4, 1757, No. 6 or 7.
Amsterdam, September 8, 1773, No. 31 (257 florins, Van Diemen).
P. Calkoen, Amsterdam, September 10, 1781, No. 62 (481 florins, Ploos).
Cornelis Ploos van Amstel, Amsterdam, March 3, 1800, No. 7 (200 florins, C. S. Roos).

214. **A Canal with Trees.**—Behind the trees is a long row of houses. Beyond is a bridge. Ships. Figures by A. van de Velde. Light in colour. [Possibly identical with 214*a*.]

Panel, 13 inches by 15½ inches.

Sale.—T. P. C. Haag, The Hague, December 21, 1812, No. 1 (450 florins, Teissier).

214*a*. **A Canal with a Lock.**—Houses and trees. In a boat are figures. Others are in the street. Figures by A. van de Velde. [Possibly identical with 214.]

Panel, 13 inches by 16 inches.

Sales.—(Possibly) H. Wolters, Amsterdam, May 4, 1757, No. 7 or 6.
J. B. Fratacolla, Amsterdam, April 26, 1813, No. 22 (463 florins, Van Iperen).
(Probably) J. J. de J. J. de Faesch, Amsterdam, July 3, 1833, No. 19 (53 florins, Anspiegel).

215. **A Canal with a Church.** Sm. 86.—The church is in the centre. Houses adjoin it on the banks. A road lined with trees passes a churchyard in the distance. Beyond are houses. With attractive figures by A. van de Velde.

Panel, 11 inches by 12½ inches.

Sale.—T. T. Cremer, Rotterdam, April 16, 1816, No. 34 (990 florins).

215*a*. **A Street.**—Very careful.

Panel, 8 inches by 6 inches—or the reverse?

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 36.

216. **A Canal with a tall Tree (Leyden?).** Sm. Suppl. 7.—A bridge of a single arch spans the canal. In the centre is a tall tree.

At the foot of it sits a beggar; a dog barks at him. Beside the canal is a woman in black leading a child. To the right is a row of houses.

Panel, 22 inches by 28 inches.

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck, Louvain, April 8, 1861, No. 30 (600 francs, Geldorf).

216*a*. **A Canal.**—On either side is a street lined with trees. The sun shines on the brick houses. In the centre steps lead down to the water. [Possibly a replica or copy of 200.]

Panel, 14½ inches by 17½ inches.

Possibly in the collection of H. Verschuuring, 1752 (Hoet ii. 476).

Sales.—(Possibly) M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 5 (161 florins, Van Helst).

Duc de Morny, Paris, May 31, 1865, No. 51 (10,200 francs, Say).

216*b*. **In a Dutch Town.**

Panel.

Sale.—London, April 3, 1901, No. 91.

217. **AT THE BEND OF A CANAL.**—At the bend are houses, hidden for the most part by trees on the right bank. At the end of the row are two columns, painted white, and a low wall in full sunlight. On the water are vessels. Near the bank is a passenger barge. In the middle of the canal is a small boat. To the left, farther back, is another barge. In the street, in front of some houses, is a post waggon with four horses. [Possibly identical with 37*a*.]

Signed in full in the water to the right at foot—but the signature is not above suspicion; panel, 18 inches by 22 inches.

In the possession of Thomas Agnew & Sons, London, 1910.

217*a*. **A Canal in a Town.**—In the street are figures.

Panel, 16 inches by 21 inches.

Sales.—Lady Wetherall, and others, London, April 18, 1903, No. 123.

D. Brown, London, April 3, 1911, No. 135.

218. **A Canal between Houses.** Sm. 96.—One house has a tower. A bridge crosses the canal. In the distance are more houses. Figures by A. van de Velde.

Panel, 13 inches by 16 inches.

Sales.—C. L. Reynders, Brussels, August 6, 1821 (850 florins, Lovent).

Comte Pourtalès, London, 1826 (£137 : 11s., Phillips).

(Possibly) E. Meredith Crosse, London, January 14, 1921, No. 128.

219. **THE GARDEN OF A CONVENT.** Sm. 113.—A chapel with a round apse and Gothic windows stands in the corner of a garden. The garden is enclosed on the left by a wall, and at the back and to the right by extensive buildings. The beds are hedged in. In the centre, on a pedestal, is a statue of the Virgin. In the right background, above the trees, rises a massive truncated church-tower, reminiscent of St. Gudule at Brussels. On the broad paved path by the wall to the left

a procession comes from the chapel. The celebrant walks under a red baldachin, with an acolyte in front. On the left stand two pilgrims. On the right, in front of a hedge, a friar in white walks with a man, who has his servant and a dog with him. Figures by A. van de Velde. [Pendant to 295.]

Signed on the pedestal with the monogram; canvas, 16 inches by 22 inches.

Sales.—Amsterdam, September 25, 1743, No. 55 (33 florins) (Hoet ii. 127).
H. Reydon, and others, Amsterdam, April 5, 1827, No. 51 (300 florins, Gruyter).
In the collection of David Bailey, London, 1842 (Sm.).
Sale.—W. Delafield, London, April 29, 1870 (£378, Nieuwenhuys).
In the collection of the Duke of Westminster, London.
In the collection of Lady Theodora Guest, London.
In the possession of R. Langton Douglas, London.
In the possession of J. Goudstikker, Amsterdam.

220. **A PARK WITH A CASTLE.**—In front is a pool with a gondola. On the bank are two anglers. Beyond are clumps of trees, planted regularly. The castle has a high roof of blue slates and outbuildings. Cloudy sky; dull light. Genuine but much damaged by over-cleaning.

Panel, 9½ inches by 11 inches.

In the Wesendonck collection, Berlin, No. 169.
In the Provincial Museum, Bonn, 1914 catalogue, No. 92; on loan from the Wesendonck family.

221. **A FORTIFIED CASTLE WITH A LANDSCAPE.**—A broad hill on the left rises from a plain, where in the right middle distance is seen a small village with a church amid trees. On the hill stands a castle with a strong square tower. At the foot of the hill in front is a wall. In front of this flows a stream, spanned on the right by a small arched stone bridge, across which a road leads into the distance. A man on a grey horse rides over the bridge; a beggar asks an alms of him, while another beggar sits on the parapet. On the bank of the stream sits an angler with a companion. Sheep graze on the slope of the hill. One of the master's best works.

Signed on the right at foot with the monogram; panel, 16½ inches by 22 inches.

In the Musée Napoléon, Paris, 1815.
Given to Brunswick in 1815 as compensation for a picture by Jan van der Heyden which the French took from the Salzdahlum Gallery in 1806; *see* Riegel, *Beiträge*, ii. 407.
In the Brunswick Gallery, 1910 catalogue, No. 394.

222. **A Castle and a Park.**—To the left are the two main buildings in the Renaissance style; only a corner of the nearer one is shown. They are connected by a gallery. Farther back to the right is a building with a cupola. In front to the right is a terrace with a balustrade. Beyond is the park, regularly laid out with a fountain in the centre. On the terrace in front sits a man caressing a dog; on the balustrade is a peacock.

A boy with four dogs runs down the steps to the left leading from the terrace to the park. In the right distance are blue hills.

Signed in full to the right on the balustrade, and dated 1676—but the signature, according to the catalogue, is very doubtful as the picture appears to belong to a period later than that of Van der Heyden; panel, 22½ inches by 28½ inches.

In the collection of A. A. Vansittart; given in 1876 to Cambridge.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, i., No. 354.

223. **LANDSCAPE WITH A CONVENT.**—The convent stands in the middle distance on a hill rising to the left. The gateway resembles that of a fortress. A ruined wall separates the convent from the steep foreground, where a stream flows down to the right. A road from the left crosses a bridge, bends round to the left and goes up the far side of the stream. On the road are many figures. Above it a shepherd sits under a tree. A woman with a basket on her head comes down past a shrine. In the middle distance, in front of the wall, are two monks in white. To the right is a vista, past a brick house with a stepped gable. Figures by an unknown hand. [Pendant to 45.]

Signed in full on the right at foot; panel, 9½ inches by 11½ inches.

Sales.—(Probably) D. N. A. Z——, The Hague, November 24, 1744, No. 57 (126 florins, with pendant).

Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 97 (200 florins) (Hoet ii. 297).

In the Dresden Gallery, 1908 catalogue, No. 1662; it was there in 1817.

224. **A Castle on a Hill.**—It arouses suspicion by the curious cracks in the paint. The figures are not by A. van de Velde.

Panel, 7½ inches by 8 inches.

Sale.—(Possibly) Comte F. Robiano, Brussels, May 1, 1837, No. 265 (230 francs).

In the Coffyn collection; given to Dunkirk.

In the Dunkirk Museum, 1891 catalogue, No. 143.

225. **LANDSCAPE WITH A CASTLE.**—On the extreme left stands the gate-tower of a castle, beside a wooden bridge over the moat. A road, lined with trees, leads from the castle to the front. On the road a sportsman is riding. In front of him walks a man with dogs and hawks; behind him is another man with a gun. Amid some trees farther away is a wooden bridge, on which a man is sitting.

Panel, 15½ inches by 14½ inches.

Exhibited at Leipzig, 1914, No. 59.

In the possession of Durlacher Brothers, London; sold in 1892 to Thieme.

In the collection of A. Thieme, Leipzig, 1900 catalogue, No. 38; bought in 1915 for the town.

In the Leipzig Museum.

226. **A Castle (or Country House ?).**—Linen is bleaching. Figures by A. van de Velde.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 212.

In the collection of the Duke of Buccleuch, London.

227. **OUTSIDE A CHÂTEAU IN A LARGE PARK (Rosendaal?).** Sm. 21, 49, 87 and Suppl. 21.—A large mansion in the late classical style stands in the middle distance. Before it is a broad stretch of turf surrounded by a brick wall which is crowned with a balustrade. A broad path leads from the house to a classic gateway in the right foreground, near a lodge amid trees. In the garden is a fountain with a statue. The master comes out of the gateway, followed by a man-servant and three dogs; a poor woman with a child on her back waits for him. In front a man with a dog sits on a stone fragment. A fine morning. Figures by A. van de Velde.

Panel, 19½ inches by 27 inches.

Exhibited in London, 1834; in the British Institution, London, 1838, No. 91; in the Royal Academy Winter Exhibition, 1886, No. 83.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 154 (4940 francs).
Blondel d'Azincourt, Paris, February 10, 1783 (4800 francs).
De Cromont, Paris, January 29, 1787 (6000 francs).
Le Brun, Paris, 1791 (4851 francs, Constantin)—but said by Sm. to measure 18 inches by 16 inches; cf. C. Blanc, *Trésor*, ii. 135.
Montaleau, Paris, 1802 (1620 francs)—but said by Sm. to measure 18 inches by 16 inches.
Madame de Catelan, Paris, January 16, 1816 (6010 francs, Robichon).
London, 1827 (£157 : 10s., bought in)—but said by Sm. to measure 18 inches by 16 inches.

In the collection of the Duchesse de Berry, Paris, 1834 (Sm.); offered for sale in London (for £360).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 72 (5040 francs).
In the collection of Charles Heusch, London, 1842 (Sm.).
In the collection of F. Heusch, London.
In the collection of Alfred de Rothschild, London, 1884 catalogue, No. 34.
In the collection of Almina, Countess of Carnarvon, London.

228. **A CASTLE.**—In the centre is a clump of trees, with sheep and a brown cow grazing and several seated figures. To the left on a low hill stands a castle. In the middle distance are cattle. Beyond is a second castle, with distant hills. Cloudy sky.

Panel, 8½ inches by 12½ inches.

Mentioned by Waagen, iii. 170.

Sales.—M. D. van Eversdijck, The Hague, May 28, 1766, No. 35 (40 florins) (Terw. 530).
Amsterdam, May 23, 1788, No. 99 (8 florins 10, Royens).

In the collection of Princess Sophia Albertina of Sweden.
In the collection of Lady Wantage, London, 1905 catalogue, No. 102.
In the collection of the Earl of Crawford and Balcarres, London.

229. **A Castle and a Park.**

12 inches by 9½ inches.

In the collection of L. Durr, New York; bequeathed in 1882 to the Historical Society.
In the collection of the Historical Society, New York, 1903 catalogue, No. 770.

230. **A PARK WITH ELABORATE GARDENS.** Sm. 56 and 73.—In shadow to the right is an imposing gateway, seen in perspective.

A man and a woman with a parasol come out to walk down to the left to the garden terrace. In the gateway stand two pages. The gateway casts a shadow on the sunlit terrace. This terrace is bounded on the left by a dwarf wall; an opening adorned with vases leads to the flower-beds. At the back of the terrace is a sunlit wall with a row of statues in niches. There is an opening in the centre, to give a view of trees and the dome of a large building beyond. In front two men, seen from the back, are conversing. Two pages in red lean on the low wall. Two dogs are fighting. The scene is said to be the gardens of the Huis ten Bosch at The Hague. "A delightful example" (Sm.).

Panel, 15½ inches by 17 inches.

Mentioned by E. Michel, *Great Masters of Landscape Painting*, 1910, pp. 199, 200.

Sale.—Destouches, Paris, May 24, 1794 (7200 francs).

In the collection of Peter Rainier, London, 1834 (Sm.).

Sales.—P. Rainier, London, 1845 (£504, Nieuwenhuys)—noted by Sm. in his own copy of his catalogue.

Baron de Varange, Paris, May 26, 1852, No. 23 (22,100 francs).

In the collection of Baron Edmond de Rothschild, Paris.

231. **A COUNTRY HOUSE.**—In the centre stands a brick mansion within a wall with an imposing gateway and a window on either side. To the left, above the wall, rise trees and a wing of the house. In front are a flock of sheep and a sportsman. On the road leading past the gateway a sportsman on horseback converses with a shepherd. In the background to the right is the park. A man and woman are riding, followed by a huntsman with hounds. Figures by A. van de Velde.

Signed in full in the right-hand corner at foot; panel, 18½ inches by 23½ inches.

In the Crozat collection, Paris; bought by the Empress Catherine II.

In the Hermitage, Petrograd, 1901 catalogue, No. 1209.

232. **A LARGE CASTLE.**—A clump of tall trees on the left casts a shadow on the foreground. The middle distance is dominated by a castle with a steep gabled roof and a tower. To the right is a distant view over open country with a pool and houses beneath trees. In front two horsemen ride away across a shallow stream. A falconer with two dogs follows them; another man with dogs goes in front. Near him a shepherd is seated at the roadside. At the foot of the castle hill sheep and a cow are grazing. In the right middle distance a pedlar comes along a road, with his dog running in front. Figures by A. van de Velde.

Signed in full on the ground to the left at foot; panel, 19½ inches by 24½ inches.

Sales.—Amsterdam, April 9, 1783, No. 29.

Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 20 (255 florins, Van Iperen).

H. de Kat, Paris, May 2, 1866, No. 31 (500 francs)—he had bought it in 1852 for 900 florins.

J. W. Wilson, Paris, April 27, 1874, No. 55 (16,100 francs).

John W. Wilson, Paris, March 14, 1881, No. 61 (10,000 francs, Prince Liechtenstein).

In the collection of Prince Liechtenstein, Vienna.

232*a*. **A Convent.**—With other buildings in a landscape. Figures by A. van de Velde.

Sale.—Amsterdam, July 13, 1718, No. 11 (52 florins) (Hoet i. 217).

232*b*. **Stately Buildings.**—In a landscape. Many figures by A. van de Velde.

Sale.—E. van Heughel, Amsterdam, April 22, 1761, No. 6 (171 florins, Koo de Kruyer for Ketelaar or Vergelo).

232*c*. **A Convent on a Hill.**—[Possibly identical with 232*d*.]
Panel, 14½ inches by 16½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 200 (33 florins) (Hoet ii. 111).

232*d*. **A Stately Convent.**—In a landscape. Attractive figures by A. van de Velde. [Possibly identical with 232*c*.]
Panel, 16 inches by 18 inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767, No. 98 (280 florins, Blommestein) (Terw. 609, No. 37).

232*e*. **A Castle.**—Amid leafy trees. Attractive figures by A. van de Velde. Careful work.
Panel, 14 inches by 16 inches.

Sale.—Amsterdam, June 21, 1774, No. 95 (251 florins, Fouquet).

233. **A Mansion.**—The mansion stands beside a river at the foot of a high hill, near a wooden bridge and a lock. It is built of white stone and is seen through the trees. Beyond is a town with a gateway. Boys are bathing; men on the bank watch them. The light colour comes from the side at the back.
Panel, 13½ inches by 18½ inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 63 (415 florins, Yver).

234. **A Castle and a little Town in a Landscape.**—On the left bank of a river is a castle on a hill, surrounded by woods. Beyond are hills. On the right bank is a little town at the foot of a hill. Sunset. Numerous figures by A. van de Velde.
Panel, 17½ inches by 22½ inches.

Sales.—A. de Walsche, Brussels, June 14, 1791, No. 34 (150 francs, Burtin). X. de Burtin, Brussels, July 21, 1819, No. 72 (500 florins).

234*a*. **A Castle.**—With cottages. A good early work.
Panel, 17½ inches by 19 inches.

Sale.—M. Meyntz, Amsterdam, July 15, 1823, No. 42 (296 florins, Lafontaine).

234*b*. **A Castle in a Wood.**—In front are a man and woman of rank. Signed "Van der Heyden" but also attributed to Prins.

Panel, 19 inches by 27½ inches.

Sale.—Vienna, October 29, 1877, No. 111.

235. **A Fortress on the slope of a Hill.**—It stands within walls. In front is a little bridge. A horseman converses with a peasant. A man with a burden on his shoulders sits at the roadside. To the left a man and a woman tend sheep. Beyond are hills. Blue sky with light clouds.

Signed and dated; panel, 16 inches by 21½ inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 29 (2000 francs).

236. **A Castle.**—A castle in hilly country. A road winds about in the centre. On the road a man and woman converse with a peasant. Sheep are grazing. In front two peasants walk towards the castle.

Panel, 9½ inches by 11½ inches.

Sale.—Martin de Coster, Paris, May 10, 1880 (4700 francs).

236*a*. **A Castle Bridge.**

Sale.—Baron E. de Beurnonville, Paris, June 2, 1884 (5900 francs); *see* Eudel, *Hôtel Drouot en 1883–84*, 405.

237. **A Convent in a Hilly Landscape.**—A river flows in a winding course through the middle distance. On the right bank, which rises to a hill, the extensive buildings of a convent stand on a large terrace. To the left is a vista of distant hills. The bank in front is steep. Figures by Lingelbach—sportsmen returning home, a wayfarer resting, a shepherd and sheep.

Signed in full on the right at foot, and dated 1665; panel, 17 inches by 22 inches.

Sales.—Amsterdam, October 10, 1742, No. 18 (60 florins) (Hoet ii. 67).
T. Schwenke, and others, The Hague, October 6, 1767, No. 102 (147 florins, Verschuuring) (Terw. 643, No. 4).
H. Verschuuring, The Hague, September 17, 1770, No. 80 (85 florins).
Amsterdam, May 10, 1830, No. 49 (80 florins, Gruyter).
Freiherr von Fechenbach, and others, Cologne, May 29, 1889, No. 30 (1750 marks, Van den Burgh).

238. **A Castle Garden with an Enclosure for Deer.**—Under the walls of a castle is an enclosure with numerous deer. A man and woman with attendants walk in front. Beyond is a town. Evening. Figures by A. van de Velde.

Signed in full; panel, 18 inches by 21½ inches.

Exhibited in Berlin, 1890, No. 95.
Then in the possession of L. Lachmann.

239. **An imposing Castle in a Park.**—In front is a stone bridge over a small stream. A horseman and a wayfarer meet on the bridge.

Panel, 8½ inches by 12½ inches.

Sale.—Treuer, and others, Frankfort-on-Main, April 27, 1891, No. 36.

240. **An old Castle at the Edge of a Wood.**—With a drawbridge. To the right, near the ruined walls, is a fisherman in a boat.
Panel, 18½ inches by 25 inches.

Sale.—Höpken-Melenberg, and others, Berlin, May 6, 1892, No. 14.

241. **IN FRONT OF A CASTLE.**—A brick bridge, with figures on it, spans a moat and leads to a fortified gateway, the red tiled roof of which stands out against the green background. On the opposite side is a stately castle of brick with grey roofs. A drawbridge leads to the entrance. In the moat are swans. Grey clouds in the sky. Figures by A. van de Velde.
Signed in full on the right at foot; panel, 12½ inches by 17½ inches.

Exhibited in the Musée Kums, Antwerp, 1891–97, No. 100.
In the collection of the Duke of York, who died in 1827.

Sales.—London, June 27, 1881.
E. Kums, Antwerp, May 17, 1898, No. 104 (18,000 francs, Le Roy).

242. **A Castle by a River.**—A bridge spans the river. Persons are bathing. To the left is a ruin.
Signed with the monogram; 10½ inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 62.
Sale.—Massey Mainwaring, London, April 10, 1907, No. 532 (Cohen).

243. **A Castle on a Hill.** Sm. 26.—Figures by A. van de Velde. [Probably a pendant to 64.]
Panel, 7½ inches by 10 inches.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 135 (1800 francs).
(Probably) Lord Blantyre, and others, London, April 19, 1912, No. 80.

243*a*. **A Castle.**—The master and his wife.
Panel, 9½ inches by 7½ inches.

Sale.—Berlin, February 8, 1916, No. 190.

243*b*. **A Castle.**—The castle is surrounded by a wall and a moat. A bridge flanked by a tower leads to it. In front are peasant women and cattle.
Panel, 14 inches by 18 inches.

Sale.—Baroness Erlanger, Frankfort-on-Main, September 30, 1919, No. 13.

244. **An old Castle.**—A castle, surrounded by houses, stands on a hill to the left, on the far side of a river. On the slopes sheep are grazing. At the foot of the hill are ruined houses. An avenue leads to the foreground, where herdsmen tend their cattle. Barges and fishing-boats are on the river, which flows away into the distance. Clear sky. Figures and boats by A. and W. van de Velde respectively.
Panel, 13½ inches by 23 inches.

Sales.—(Probably) A. van Kinschot, Rotterdam, September 20, 1756, No. 57 (52 florins, G. Hoet) (Terw. 162, No. 45).
G. F. J. de Verhulst, Brussels, August 16, 1779, No. 160 (1500 francs, Reysschaert of Ghent).

E. A. J. van der Meersche, Ghent, June 4, 1791, No. 108 (£281, Nijman).
Lord Methuen, and others, London, May 14, 1920, No. 93.

245. **An old Castle and Little Town by a Stream.**—In the centre foreground a paved road, crossing a stream, leads up to a gate-tower. There stand two men and a woman. On the road nearer to the front are three children; a dog barks at one of them. Tall trees rise behind the gateway, from which a drawbridge leads on the right across a broad moat to the castle. The castle is surrounded by massive brick walls and adorned with turrets.

Panel, 13 inches by 17½ inches.

Sales.—C. Ploos van Amstel, Amsterdam, March 3, 1800, No. 8 (200 florins, C. S. Roos).
Paris, after 1900.

246. **A Village on the slope of a Hill.**—In the left foreground is a fine tree. To the right are trees round a level field. On a road are two horsemen. Figures by A. van de Velde.

Signed; panel, 21 inches by 28½ inches.

Mentioned by Waagen, Suppl. 110.
In the collection of James Morrison, London, 1857.
In the collection of the late Charles Morrison, London.

247. **A FARM.**—Cows are being milked. To the left is a garden with trees and a summer-house. Beyond are farms. Deep blue sky and bright sunshine. Figures by A. van de Velde.

Canvas, 9½ inches by 13 inches.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 142.
In the collection of H. J. Pfungst, London.
In the collection of J. J. van Alen, formerly at Rushton Hall, Kettering, now in New York.

248. **A VILLAGE BY A CANAL.** Sm. 121.—To the right of a road beside the canal is a large house. Farther back is a church. In front are a man and woman with a dog. Peasants seated on the bank watch a laden boat which nears the shore. The nearest of these small figures was painted in at a later date; the figures that are walking also arouse suspicion. The catalogue attributes the boats to Willem van de Velde, which is certainly wrong, and the figures to Adriaen van de Velde, which is at least doubtful.

Panel, 18 inches by 20½ inches.

Engraved by Daudet, Filhol, and Landon.
In the collection of Louis XVI., King of France.
In the Louvre, Paris, 1922 catalogue, No. 2401; valued by the experts in 1816 at 6000 francs.

248*a*. **A Farm by a Stream.**—Figures by A. van de Velde. Very delicate.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713, No. 45 (112 florins) (Hoet i. 163).

248*b*. **Outside a Country Inn.**—Fishermen. Figures by A. van de Velde. Very careful.

Panel, 11 inches by 13 inches.

Sale.—The Hague, February 25, 1744, No. 13.

248*c*. **In a Village.**—In front a sportsman offers a hare to a man and woman. Other figures.

Panel, 13 inches by 17½ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 96 (65 florins, Yver).

249. **In a Dutch Village.** Sm. 78.—Figures by A. van de Velde.

Canvas, 9 inches by 12 inches.

Sale.—Countess of Holderness, London, March 6, 1802 (£65 : 2s.).

250. **In a Village.** Sm. 89.—Figures on a road descending a slope.

Panel, 9 inches by 11½ inches.

Sale.—Philip Panné, London, March 26, 1819 (£38 : 17s.).

251. **A Village amid Trees.**—Figures. Sunny and true to life.

Panel, 17½ inches by 19½ inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 76 (125 florins, Vreesman).

251*a*. **A Village Church by a Bridge.**—Trees.

Panel, 7½ inches by 10 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 239.

251*b*. **Landscape with a Village Church.**—Figures. Four men and a flock of sheep.

Panel, 12 inches by 15½ inches.

Sale.—Höpken-Melenberg, and others, Berlin, May 6, 1892, No. 137.

252. **A Farm.**—Seen through a ruined gateway. Sheep. Figures by A. van de Velde.

Panel, 11 inches by 10 inches.

Sales.—Kleinenbergh, Leyden, July 19, 1841, No. 65 (135 florins, De Gruyter).
C. T. D. Crews, London, July 1, 1915, No. 33 (£52 : 10s, P. & D. Colnaghi).

253. **A COUNTRY HOUSE BY A RIVER.** Sm. 117.—In the right background is a bridge. Beyond the house are hills, on which are cottages. The figures are by A. van de Velde. A woman with a pail stands on the river bank. A man with a pack on his shoulders ascends some steps; a woman is going down the steps. Farther back, in front of the entrance to the house, are bathers. Blue sky with clouds.

Signed in full to the right on the arch over the water; panel, 13 inches by 18 inches.

Mentioned by Waagen, iii. 396.

Exhibited at the Guildhall Art Gallery, London, 1892, No. 86; at the Royal Academy Winter Exhibition, 1907, No. 48.

In the collection of the Duke of Rutland, Belvoir Castle, No. 101.

254. **A SMALL HOUSE IN A GARDEN WITH TREES.**

In the Musée Gigoux, Besançon.

255. **A LARGE COUNTRY HOUSE.**—The house stands in the left middle distance within a hedge; to the right of it are trees. On the right the hedge adjoins a late classic gateway with small turrets. The gate opens on to an avenue, where stands a man with a stick. In the foreground a lady rides to the left, followed by a huntsman with a hunting-spear on his shoulder and by two dogs. Farther back a woman driving a cow and some sheep rides to the right. In the right foreground a man mounts his horse which is held by a page; another man rides up from the back. Figures by A. van de Velde. The composition looks strange because the panel has been cut down.

Signed in full on the right at foot; panel, 12 inches by 9½ inches—it originally measured about 19 inches by 23½ inches.

Exhibited in the Städel'sche Kunstinstitut, Frankfort-on-Main, up to 1913.

Sale.—Amsterdam, September 13, 1797, No. 31 (580 florins, Reyers)—then in its original size.

In the collection of Max Wassermann, Paris.

In the possession of F. Kleinberger, Paris.

In the collection of the late A. de Ridder, Cronberg, in the Taunus, 1910 catalogue, p. 29.

256. **A COUNTRY HOUSE BY A CANAL.**—To the left is a ruined building by a canal. A bridge leads to the town gate. Beyond are the walls and houses of the town.

Signed in full; panel, 10 inches by 13½ inches.

In the Danish Royal collection, Copenhagen, 1904 catalogue, No. 138; acquired in 1760.

257. **A COUNTRY HOUSE WITH LEAFY WALKS.**—The cupola is overgrown with creepers. Figures. Possibly the Huis ten Bosch.

Signed in full on the left at foot.

In the Wuyts van Campen Museum, Lierre, 1899 catalogue, No. 56.

258. **A COUNTRY HOUSE BY A CANAL.** Sm. 6 and 25.—On the left a canal flows away in a curve towards the background. The banks are overgrown with bushes; on the water are boats. Beside the canal is a road, passing in the right middle distance a country house beneath tall trees with scanty foliage. Farther to the left, on the opposite bank, are a haystack and another country house amid trees. At a landing-stage in front lies a boat. Two men hand out packages to a woman. A sportsman walks homeward, followed by his dog. A woman sits at the roadside to the right. Bright sky with light clouds. Figures by A. van de Velde. [Pendant to 264*b*?]

Panel, 18½ inches by 23 inches.

Engraved by Basan, 1757; *Recueil*, i.

Mentioned by Waagen, ii. 22.

Exhibited at the British Institution, London, 1826, No. 127, and 1827, No. 101; at the Royal Academy Winter Exhibition, 1876, No. 216; at Manchester, 1857, No. 741.

Sales.—Comte de Vence, Paris, February 9, 1772 (700 francs).

(Possibly) Vassal, Paris, January 17, 1774, No. 45 (3000 francs, with pendant).

Blondel de Gagny, Paris, December 10, 1776, No. 153 (4161 francs).

J. Danser Nijman, Amsterdam, August 16, 1797 (290 florins).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 102; it was there in 1826, and was valued in 1834 by Sm. at £126.

259. **A House on a Hill.**—The house stands high up in the left background. Hilly country, with a river on the right, extends into the blue distance. The blue of the sky, with white clouds, has a yellowish tinge on the horizon. Figures on the river bank. To judge from the photograph, it may be genuine.

Copper, 4½ inches by 6½ inches.

Sale.—(Possibly) Amsterdam, April 15, 1739, No. 16 (13 florins).

In the collection of J. G. Uppleby.

In the collection of W. Harvey, Leeds; given to the National Loan Collection in 1917.

In the possession of the National Loan Collection Trust, London, 1919, No. 22.

260. **A COUNTRY HOUSE WITH A GARDEN.**—On the right stands a mansion, with its garden front facing to the left. The garden is regularly laid out, with hedges in front and to the right and with a wall at the back. Above the wall rise trees and the roof of another country house with three chimneys. In the centre, in front of the wall, is a marble statue of Diana on a pedestal. To the right, at the garden gate, are a pair of antique portrait busts and three vases. Figures by A. van de Velde. A gardener and a woman are at work. On the path in front of the nearer hedge a man, seen from the back, watches a little child whom two women on the left are teaching to walk. Two dogs. A bust of Mercury with its broken pedestal lies on the ground to the right.

Signed in full on the right at foot.

In the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 598.

261. **A Road leading to an Avenue and a Country House.**—This picture, which was hung very high, was attributed to Potter; but it seemed to the author, in 1902, to be an example of J. van der Heyden.

In the collection of Prince Yussupoff, Petrograd, 1902.

262. **A Cottage by a River.**—On the right a river flows away into the distance. In front a side-canal leads off to the left under a bridge. Here a road leads away, passing, beyond the bridge, two kilns on the left and a cottage on the right. By the bank in front of the cottage is a sailing-boat with a tall mast. Opposite to it is a village with a church. In the left foreground are a man and a woman with a child on her shoulders. Described from the etching; the original is probably in reverse.

Panel, 14 inches by 17 inches.

Etched in outline by N. Muxel.

Sale.—(Possibly) Samuel van Huls, The Hague, September 3, 1737, No. 104 (185 florins) (Hoet i. 487).

In the collection of Eugen, Duke of Leuchtenberg, Munich, 1852 catalogue No. 133.

In the Leuchtenberg Gallery, Petrograd.

263. **Landscape with a House.**—Tall trees. The landscape is somewhat stiff and the figures do not help the composition. Of uncertain authenticity.

Signed in full on the right at foot and dated 1670.

In the collection of Count Czernin von Chudenitz, Vienna, No. 177.

264. **A Country Mansion.**—The following entries may refer to the same picture or to pictures under other numbers.

Sales.—M. van Hoeken and T. Hartsoeker, The Hague, May 1, 1742, No. 303 (40 florins).
W. van Velthuyzen, Rotterdam, April 15, 1751, No. 20.

264*a*. **Houses and Figures.**—Very careful.

Small panel.

Sales.—The Hague, July 18, 1753, No. 24 (20 florins) (Terw. 80).
W. Lormier, The Hague, July 4, 1763, No. 141 (201 florins) (Terw. 322).

264*b*. **A Dutch Garden.**—[Possibly identical with 267. Pendant to 258?]

17½ inches by 22 inches.

Sale.—Vassal, Paris, January 17, 1774, No. 45 (3000 francs, with pendant).

265. **A Country House by a River (Oudaan on the Vecht?).**—In the left foreground is an arched bridge with a parapet. Near it is an old stone building, in front of which figures stand by the water. On the right, across the river, a great tree stands in front of a tower and half-ruined walls. A great stone bridge with three arches leads to the gate-tower of the country house. Other buildings amid trees are reflected in the clear water. On the river are swans; on the bank are wayfarers and fishermen. Figures by A. van de Velde.

Panel, 11 inches by 13 inches.

Sales.—Amsterdam, August 10, 1785, No. 146 (50 florins, J. Wubbels).
W. Boore, and others, London, December 1, 1902, No. 87.
D. Brown, London, April 3, 1911, No. 136.

265*a*. **A Mansion.**—Trees and buildings. In front monks are walking. A deer park with animals. [Possibly identical with 48*e*.]

Canvas on panel, 14 inches by 17 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 8 (50 florins, Fouquet).

266. **A Garden.** Sm. 46.—With a bower and hedges. Figures by A. van de Velde.

Panel, 16 inches by 22 inches.

Sale.—Marin, Paris, March 22, 1790 (443 francs).

267. **A Country House.** Sm. 48.—Seen in perspective from the garden. [Possibly identical with 258 or 264*b*.]

Panel, 18½ inches by 23 inches.

Sale.—Marin, Paris, March 22, 1790 (650 francs).

268. **The Entrance to a Park.** Sm. 85.—Beyond a canal in front lies a meadow, enclosed by trees. Four men in a boat are fishing, and four are bathing. In front cows and sheep are grazing. Figures by E. van der Neer.

Panel, 8 inches by 10½ inches.

Sale.—Solirène, Paris, March 11, 1812 (955 francs).

269. **An imposing Dutch Mansion.**—The central block is flanked by two turrets. The whole mansion is in full sunlight amid trees. In the half-shadow of the foreground two beggars near an old bridge await the master and his wife. In the right middle distance persons are bathing in a stream. Figures by A. van de Velde. [Pendant to 190.]

Signed in full; panel, 11½ inches by 15½ inches.

Probably identical with No. 18 of the pictures assigned to the younger Jan van der Heyden in the inventory of his widowed mother's effects, May 18, 1712 (valued at 40 florins); *see Oud Holland*, xxx. (1912), 134.

Sales.—Pieter de Klok, Amsterdam, April 22, 1744, No. 112 (33 florins) (Hoet ii. 138).

J. de Bruyn, Amsterdam, April 17, 1754, No. 17 or No. 16 (187 or 66 florins).

Baron E. de Beurnonville, Paris, May 9, 1881, No. 318 (5600 francs).

London, June 7, 1912, No. 136.

270. **Houses by a Canal.**—On the farther bank is a road with trees and a man on a chestnut horse. A shepherd seated with his back to a tree converses with another man. On the bank sheep are grazing.

Canvas, 19½ inches by 14 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 130.

271. **A Dutch Country House.**—The house stands in the middle distance. The master and his wife with a man-servant walk in front. To the left of the house is an orangery. On a canal, where two swans are floating, a man in a red cloak sits in a boat. In front is a wooden bridge. To the right of it a gardener converses with a man carrying a basket. Figures by A. van de Velde.

Signed in full; panel, 13 inches by 15 inches.

Sales.—(Probably) Amsterdam, September 8, 1773, No. 32 (59 florins, Van der Hoop).

L. Double, Paris, May 30, 1881, No. 13.

A. J. Bösch, Vienna, April 28, 1885, No. 24 (5000 florins, Kohlbacher).

272. **A Country House amid Trees.**—In front is a well. A woman, seen from the back, leads a little girl by the hand towards the gate.

Signed in full on the left at foot; panel, 5½ inches by 7½ inches.

Possibly identical with No. 27 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 20 florins; *see Oud Holland*, xxx. (1912), 136.

Sale.—Berlin, May 18, 1897, No. 96.

273. **Houses in a Landscape.**—A man on a road.

Panel, 6½ inches by 10½ inches.

Sales.—L. Copeman, and others, London, June 13, 1898, No. 26.
Ashburnham, and others, London, July 13, 1903, No. 85.

274. **A Farm with a Large Dovecot.**—Above the buildings rises a great church-tower. On the water in front are ducks; on the bank are hens. The photograph suggests that this is the work of Murant.

Signed in full to the right on a cross-beam of the farmhouse; canvas, 18½ inches by 22½ inches.

Sales.—P., W., and C. Van Hunthum, Amsterdam, April 22, 1762, No. 5 (141 florins, De Leth).
C. T. Yerkes, New York, April 5, 1910, No. 41.

275. **Cottages by a Stream.**—A bridge, a boat, and a fisherman.

Panel, 12 inches by 16 inches.

Sales.—H. Milner, London, December 6, 1902, No. 8.
Earl of Kinnoull, and others, London, June 1, 1911, No. 146.

276. **A Country Road by a Canal.**—With the entrance to a mansion, and figures.

Panel, 14 inches by 17½ inches.

Sale.—Duchess of Newcastle, London, July 25, 1913.

277. **A COUNTRY HOUSE.**—The house stands on a bank to the right. A low wooden cottage with a thatched roof is joined to it behind to the left. In the centre foreground are bushes and two tall trees on a grassy spot; one tree has a very thick stem. To the left the plain extends into the distance; on the horizon is a church-tower. Under the trees in the centre stand a man and woman with servants. One of their two dogs barks at two ducks in a little pool; two children look on. Through the half-open door of the cottage, which has steps in front, a woman looks out; her husband walks away to the left.

Signed in full on the left at foot, and dated 1668; panel, 8½ inches by 13 inches.

Possibly identical with No. 7 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 36 florins); *see Oud Holland*, xxx. (1912), 136.

Sale.—J. van Idsinga, Amsterdam, November 2, 1840, No. 15.
In the collection of C. T. Yerkes, New York, 1910 catalogue, No. 42.
Sales.—E. Fischhof, Paris, June 14, 1913.
G—— of London, Amsterdam, May 20, 1919, No. 132.

278. **The Arch of Titus (?).**—A triumphal arch in the centre leads to an open place on the left with numerous structures. To the right it is connected by a low wall with the ruins of another arch. [Pendant to 155. Cf. 283*a*.]

Panel, 4 inches by 5½ inches.

Sale.—(Probably) Amsterdam, April 15, 1739, No. 15 (20 florins 5, with pendant).

In the collection of Thomas D. Smellie, Glasgow; bequeathed in 1900 to the city.

In the Glasgow Art Gallery, 1911 catalogue, No. 460.

279. **GOTHIC AND CLASSIC BUILDINGS.** Sm. 65.—An imaginary composition. In front is an open square, surrounded by a low wall and approached on the left by a flight of steps. Beyond the steps lie a number of logs. Slabs of building stone are piled, beside some logs, on the right. Close to them rises a withered tree. To the right of it is a round bastion with trees growing on the top. Behind, and to the left of, the withered tree is a stately mediæval mansion. An opening at the back of the square leads to a bridge over a deep canal, on the far side of which rises a lofty triumphal arch with Corinthian pilasters. In the background to the left, amid trees, are a church-tower, a ruined tower, and a large gabled house. Figures by A. van de Velde. A man and woman with a servant walk away; a cripple asks an alms. Two men lean on the parapet of the bridge. Three dogs. [Cf. 283*a*.]

Signed in full; panel, 20 inches by 25 inches.

A copy was in the sale: Amsterdam, June 27, 1905, No. 59.

Sale.—J. Gildemeester, Amsterdam, June 11, 1800, No. 71 (1150 florins, W. Reyers).

In the collection of Wynn Ellis, London; bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 992.

280. **LANDSCAPE WITH RUINS.**—In the left foreground are grass-grown ruins. On a road to the right, near a little chapel, is a woman with four children. Beyond is a cottage. Figures not by A. van de Velde. The author has never doubted the genuineness of this picture. But, according to the latest catalogue, it is said to be signed "S Æ."

Panel, 7 inches by 8 inches.

In the La Caze collection, Paris; bequeathed in 1869 to the Louvre.

In the Louvre, Paris; 1922 catalogue, No. 2402.

281. **LANDSCAPE WITH RUINS.**—To the left a brick wall with two arched niches leads away and upward to the remains of a Renaissance building. On the ground are fragments of walls and a broken pyramid. To the left, in the middle distance, above the wall rises a Romanesque church with a tower-belfry; steep stairs lead to a door halfway up the tower. On the right low hills recede into the distance; beyond some trees rises a church. In front of the ruins sheep graze; the shepherd sits on a wall, piping on a reed. The figures are apparently by Van der Heyden himself. [Cf. 289.]

Signed in full on a block of stone in front; panel, 15½ inches by 18 inches.

An old and not very good copy was—

In the collection of E. C. P. Hull.

Sales.—J. T. Frere, and others, London, July 5, 1907, No. 29.
London, December 20, 1911, No. 10.

In the possession of a dealer, 1912.

Sales.—J. G. Cramer, Amsterdam, November 13, 1769, No. 47.
S. Stinstra, Amsterdam, March 26, 1783, No. 59 (15 florins, Fouquet).

In the Montcalm collection.

Sales.—C. T. Braine, London, 1857 (£99 : 15s., Nieuwenhuys); *see Art Sales*, ii. 335.
Adrian Hope, London, June 30, 1894, No. 29 (£262 : 10., Colnaghi).
In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 595.

282. **RUINS OF A GREAT CASTLE.**—In the forecourt stands a large tree. To the right, across a stream, is a gateway with a bridge of three arches. On the bridge are figures. Under the tree are sheep with a shepherd who is piping on a reed. To the left a horseman rides through a gateway. Bright sky with white clouds. Figures by A. van de Velde.
Signed in full; panel, 15½ inches by 13½ inches.
Sales.—Van Schorel, Antwerp, June 7, 1774, No. 90 (113 florins, De Bot).
(Possibly) Hélène Herry, Antwerp, September 18, 1848, No. 63.
Baron de Witte, and others, of Antwerp, Amsterdam, November 17, 1903, No. 40 (3975 florins, Boymans Museum).
In the Boymans Museum, Rotterdam, 1921 catalogue, No. 198.

283. **Landscape with Ruins.**—A woman leads a child along a road. To the right of the road is a high ruined wall, overgrown with bushes. In the wall is a vaulted doorway. To the left are great blocks of stone, with trees beyond. In the distance are a river and hills. Probably an old copy.
Signed in full on the back; panel, 10 inches by 14 inches.
Mentioned by Parthey, i. 585, No. 18.
In the Grand Ducal Palace, Schwerin, 1792.
In the Schwerin Gallery, 1890 catalogue, No. 474.

283*a*. **A Scene in Rome (?).**—Probably identical with 278, 279, 285 or 290.
In the collection of Johann Wilhelm, Elector Palatine, Düsseldorf, 1716 (J. van Gool, ii. 561).

284. **A Ruined Castle amid Trees.** Sm. 41.—To the right is a castle with trees and hills. On a road in front are three figures; a fourth is on a bridge. Figures by A. van de Velde. [Pendant to 136. Possibly identical with 118, 138, 139 or 144.]
Copper, 4 inches by 6 inches.
Probably identical with No. 18 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 36 florins); *see Oud Holland*, xxx. (1912), 136.
Sales.—A. Deutz, Amsterdam, March 7, 1731, No. 86 or 87 (105 florins, with pendant) (Hoet i. 365).
(Probably) W. Smits, and others, The Hague, May 18, No. 3 (177 florins, with pendant, J. Wubbels).
Morell, Paris, April 19, 1786 (1701 francs, with pendant).
C. A. de Calonne, Paris, April 21, 1788 (1000 francs, with pendant).

285. **An open place in Italy with Ruins.**—In front are ruins and antique columns. On the left, by a well and some great trees, a man is drinking. Beyond is a fine palace. Coaches, horsemen, and wayfarers. [Cf. 283*a*.]

Panel, 9 inches by 11 inches.

Sale.—Jan van Dijk, Amsterdam, March 14, 1791, No. 15 (49 florins, Valet).

286. **Landscape with Castle Ruins.**—A great gateway. In front are gardens full of trees, a park, and an arched bridge spanning a stream with willows. A horseman with dogs, and a pack-mule with plumes on his head. Much damaged.

Signed on the right; canvas, 13½ inches by 18 inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 190.

287. **A Castle, partly Ruined.**—To the left, in front of a wall, is a crucifix; to the right is another wall. In the middle distance is a house. In the centre foreground are a man and woman with a servant; a boy begs of them. Farther back are another man and a woman. A dog drinks at a spring. Light clouds in the sky. Figures by A. van de Velde.

11 inches by 14 inches.

Mentioned by Waagen, Suppl. 196.
Exhibited at the British Institution, London, 1855, No. 36, and 1865, No. 10.
Sale.—George Field, London, June 10, 1893, No. 23 (£63).

288. **Landscape with Ruins.**—In the left foreground, on rocks overgrown with grass, are ruins. In front are a shepherd with sheep and a man with a pack-mule. A woman sits on the ground spinning. To the right is a view of a river and hills. Figures by A. van de Velde.

Panel, 20 inches by 17 inches.

Sale.—Gross, and others, Cologne, December 2, 1901, No. 40.

289. **Ruins.**—On the left, near a Gothic building, are some antique ruins. Beyond are houses and a village church. Clear sky with silvery clouds. [Possibly identical with 281 or the copy.]

Panel, 15½ inches by 18½ inches.

Sale.—Brussels, May 5, 1906, No. 53.

290. **Ancient Ruins in a Roman Landscape.**—Hills rise on either side. Between them a river-valley opens on a distant plain (the Campagna). In front lie fragments of columns. On the hill to the right are imposing remains of ancient architecture—parts of a Corinthian temple surrounded by columns and of a building resembling the Colosseum; in front of these is a porch with statues and steps. A lady with an attendant comes out of the porch. A cavalier salutes her; his servant with his horse stands at the foot of the steps. In the left middle distance, at the foot of a hill, a baroque church with a cupola stands in a walled garden full of pine trees. In the centre a man riding a mule meets a woman leading a boy. Figures by A. van de Velde. [Cf. 283*a*.]

Signed in full on a stone to the right; canvas, 12½ inches by 17 inches.

Sales.—(Possibly) J. H. Viet, The Hague, September 25, 1780, No. 18 (34 florins, Van der Werff).
Amsterdam, September 7, 1853, No. 20 (275 florins, Roos).
Amsterdam, September 26, 1854, No. 18.

P. F. van der Wallen, and others, Rotterdam, November 5, 1868, No. 34.
(Probably) J. H. Cremer, Amsterdam, October 26, 1886, No. 34; *see Kunstchronik*, xxii. 153.
A. Grossmann, Munich, October 30, 1902, No. 61.
G. von Mallmann, Berlin, June 12, 1918, No. 149.

291. **A SEAPORT.**—On the shore to the left stands a large baroque portico, with broad steps leading down to the water. Around it are ruins. Beyond is a fortified town upon and around a hill; it is dominated by a blunt square tower. In the calm sea to the right is an islet; here, facing the portico, is a stone shrine. There are figures on the steps. Near the island are two boats, from one of which men are bathing. Farther out at sea are two large sailing-vessels with flags.

Signed in full on a pedestal in front; panel, 22½ inches by 30 inches.

Identical with No. 11 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 50 florins); *see Oud Holland*, xxx. (1912), 136.

Sales.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 62 (295 florins, Van den Blijk).
Madame D——, Paris, December 1, 1905, No. 81.
J. Monchen, and others, Amsterdam, April 30, 1907, No. 95 (500 florins).
G. C. Meyeraen, and others, Amsterdam, March 28, 1911, No. 1158 ('t Hooft).

In the collection of C. G. 't Hooft, Amsterdam.

292. **The Italian Coast.**—Boats and figures.

13½ inches by 6½ inches—or the reverse.

Sale.—Lord Young, and others, Edinburgh, January 24, 1908, No. 48.

293. **A Coast Scene.**—On a high cliff to the left are a watch-tower, a mill, and a castle. Near the tower are two men. To the right is a broad expanse of water, with sailing-vessels. In front are boats with fishermen hauling their nets.

Canvas, 13½ inches by 17 inches.

Sale.—F. E. Dellafaille, Cologne, March 4, 1913, No. 39.

294. **A WOOD.**—A glade surrounded by trees; between the trunks, in full sunlight, is seen a plain. The rich foreground, through which a stream flows, is dominated by two tall and leafy trees in the right centre.

Signed with the monogram; painted on the back of a glass (églomisé), 13½ inches by 17 inches.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2915*a*; bought in 1910 in Valkenburg, Limburg.

295. **A WOODED LANDSCAPE.** Sm. 37.—A sunny road makes a bend in the left centre and leads away into open country. On the left it passes a wooden bridge and a fence, above which is seen a country house beneath tall trees. On the right a bridge over a stream leads to a house. A woman is washing linen; another woman looks out at the door; two boys on the bridge are fishing. On the road, from left to right, go

a man with a white sack on his shoulders, a man and woman of rank, and an old woman carrying a child on her back and leading a boy on her left. Along the road a man on a grey horse rides towards them, followed by two men on foot with dogs. In front a man walks away. Figures by A. van de Velde. [Pendant to 219.]

Signed in full on the right at foot; panel, 16 inches by 22 inches.

Sales.—Amsterdam, September 25, 1743, No. 54 (30 florins 5) (Hoet ii. 127).
Le Bœuf, Paris, 1782 (3420 francs).

In the collection of the Duke of Westminster, London.

In the collection of Lady Theodora Guest.

In the possession of R. Langton Douglas, London.

In the possession of J. Goudstikker, Amsterdam.

296. **A RIVER SCENE.**—Many small figures. Beside the river rises a rocky hill crowned by a castle. Half-way up is a cottage with trees. In the left foreground, on the high bank, is a clump of three trees. On the extreme left is a steep cliff. Beyond is the river valley with hills. Many clouds in the sky.

Signed in full; painted on the back of a glass (églomisé), 7 inches by 11 inches.

Sales.—C. Ploos van Amstel, Amsterdam, March 3, 1800, No. 77 (4 florins, Yver).
Mrs. Beresford Melville, and others, London, June 17, 1912, No. 114.

In the collection of W. Mengelberg, Amsterdam.

297. **LANDSCAPE WITH TREES.** Sm. 97.—To the right is a row of tall trees on a bank, where a stag is standing. To the left are deer in an open glade, with a wood beyond. The foreground is in shadow. The nearer trees are dark against the blue sky. The middle distance is in sunlight.

Panel, 9 inches by 11½ inches.

Probably identical with No. 26 of the pictures assigned to Sara van der Heyden in the inventory of her widowed mother's effects, May 18, 1712 (valued at 30 florins); *see Oud Holland*, xxx. (1912), 136.

Mentioned by Waagen, iii. 275.

Sale.—Amsterdam, June 5, 1765, No. 78 (73 florins, J. Wubbels) (Terw 454, No. 23).

In the collection of Sir James Erskine of Torrie, bequeathed to the College of Edinburgh.

In the National Gallery of Scotland, Edinburgh, 1909 catalogue, No. 24.

298. **A COUNTRY ROAD.**—The road runs at the foot of a low hill, on which, at some distance, is a cottage with fruit trees. On the left a brook flows down over boulders. Farther up, at the side of the road, is the shadowed gable-end of a cottage, with a tree in front. From the right a sunken road comes to join the highway; a woman and a child walk along it. In the right foreground a peasant on a plough horse points out the way to a man on foot. Near him is an ass laden with sacks. At the roadside to the right a wayfarer with a wallet on his shoulders sits with his back to the spectator.

Signed on the right at foot with the monogram; panel, 9½ inches by 12 inches.

Sale.—Edmund Hardy of Mainz, Frankfort-on-Main, October 14, 1878 (4200 marks, Städel'sche Institut).

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 289.

299. **PASTURES.**—A distant town. Fishermen. A characteristic picture.

Signed (?); panel, 6 inches by 8 inches.

In the Ariana Museum, Geneva, 1900 catalogue, p. 159, No. 72.

300. **LANDSCAPE WITH A WHITE COW.**—The cow is in the left foreground. Beyond is a house with a tree and a bush. To the right is a town with figures. A woman washes linen in a canal; two men walk near. The figures appear to have been painted by Van der Heyden himself.

Mentioned by Waagen, Suppl. 439.

In the collection of the Earl of Wemyss, Gosford House.

301. **A Woodland Scene with Cows.**—A sunlit cloud in the sky. The cows are by A. van de Velde, who perhaps painted the whole picture. Much damaged.

Canvas, 11½ inches by 15 inches.

Exhibited at Copenhagen, 1891, No. 167, as by Paulus Potter.

In the Holstein collection, Holsteinburg.

302. **LANDSCAPE.**—A house stands amid trees in the right centre, with a pool in front of it. On the bank, which runs at an angle across the picture, are cows and sheep.

Panel, 8½ inches by 11 inches.

In the collection of Wynn Ellis, London; bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1920 catalogue, No. 993.

303. **A WATERFALL.**—In the right foreground is a waterfall. Near it is a cottage. Trees and bushes in hilly country beyond. On a steep wooded hill behind the waterfall stands a castle with a lofty tower. Beyond to the left is a range of hills.

Signed in full to the left at foot; panel, 19 inches by 23½ inches.

Probably identical with No. 33 of the pictures named in the inventory of the effects of Van der Heyden's widow, May 18, 1712 (valued at 40 florins); *see Oud Holland*, xxx. (1912), 134.

Sales.—Amsterdam, April 23, 1732, No. 18 (32 florins 10), (Hoet i. 372).
J. van den Berg, Amsterdam, July 29, 1776, No. 8.
T. Wiesen, and others, Frankfort-on-Main, June 8, 1875, No. 15.
Frankfort-on-Main, November 28, 1905, No. 56.

In the possession of E. Bolton, London.

304. **BUILDINGS IN A LANDSCAPE.**

Mentioned by Waagen, ii. 262.

In the collection of James Morrison, London, 1854.

In the collection of the late Charles Morrison, London.

305. **A Canal.**—On the far side of a canal stand brick houses under trees. A bridge crosses the canal. Figures.

Signed on a boat to the right with the monogram; panel, 13 inches by 15½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 76.
In the collection of the Duke of Norfolk, London.

306. **LANDSCAPE WITH A CHURCH.**—The church is in front. A castle, resembling Kronenburgh, is in the left background. Figures.

Signed to the left with the monogram, which does not look so genuine as the picture itself.

Probably identical with the picture, No. 12, assigned to Samuel van der Heyden in the inventory of his widowed mother's effects, May 18, 1712 (valued at 50 florins); *see Oud Holland*, xxx. (1912), 135.
In the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 599.

307. **LANDSCAPE.**—With pastures and trees. In a boat to the right are men and women of rank. To the left are men bathing. Somewhat reminiscent of the Jews' burying ground at Ouderkerk.

Possibly identical with the picture marked " D " in the inventory of the effects of Van der Heyden's widow, May 18, 1712; *see Oud Holland*, xxx. (1912), 137.
In the collection of the Duc d'Arenberg, formerly at Brussels, and now, probably, at Nordkirchen, Westphalia.

308. **A HOUSE ON A STEEP CLIFF.**—There are no other buildings. Two small figures.

A small picture.

In the collection of the Marquise d'Aoust, Paris.

309. **A CANAL.**—In open country, with few trees. The canal crosses the picture at an angle.

In the collection of the Marquise d' Aoust, Paris.

309*a*. **Landscape with a Road.**—To the right is a farm. In front is a cart. Doubtful.

6½ inches by 4½ inches.

Sale.—Miéville, London, April 29, 1899, No. 67 (£33 : 10s.).
In the collection of the late M. Flersheim, Paris.

310. **LANDSCAPE WITH COTTAGES AND FIGURES.**—In the left centre two men sit on a bank, in front of some cottages. In the centre is an oak; near it are four persons. The figures are in the style of A. van de Velde but are not by him.

Signed with the monogram; panel, 8½ inches by 12 inches.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 241.

311. **Hills.**—In the rocky foreground are mansions in gardens. Between cliffs a valley opens, with a village. Beyond, on a hill, is a castle. Doubtful and much damaged by repainting.

Panel, 19½ inches by 19 inches.

Probably the picture mentioned by Parthey, i. 585, No. 13.
In the Schwerin Gallery, 1890 catalogue, No. 475; it was there in 1792.

312. **Three Leafy Oaks.**—The oaks stand in the centre. On a road to the right a man turning to the right converses with a woman, seen from the back, who carries a basket on her arm.

Signed in full; panel, 17 inches by 12 inches.

Mentioned by Granberg, *Trésors d'art en Suède*, i. 308.
In the De Signesberg collection.
In the collection of Alfred Petterson, Upsala.

312*a*. **A Landscape.**—Figures by A. van de Velde.
16 inches by 21 inches.

Sale.—Comte de Fraula, Brussels, July 21, 1738, No. 349 (46 francs) (Hoet i. 549).

312*b* and *c*. **Two Hilly Landscapes.**—With rivers, houses, and many figures. Very delicate, like miniatures.

Small pictures.

Sale.—P. van Buytene, Delft, October 29, 1748, No. 153; probably withdrawn and sold, after the owner's death, at Amsterdam, August 26, 1762.

312*d*. **Landscape with a Cliff.**—The cliff is in front near some houses. Figures by A. van de Velde.

Panel, 12 inches by 16 inches.

Sale.—E. van Dishoek, The Hague, June 9, 1745, No. 108 (75 florins) (Hoet i. 175).
In the collection of Willem Lormier, The Hague, 1752 (Hoet i. 428).
Sales.—W. Lormier, The Hague, July 4, 1763, No. 140 (210 florins) (Terw. 322).
Amsterdam, September 17, 1766, No. 25 (195 florins, Yver—bought in, according to J. van der Marck) (Terw. 571).

312*e*. **Wooded Country.**—By a stream. Attractive figures. True to nature.

Panel.

Sale.—N. Albrechts, and others, Amsterdam, May 11, 1772, No. 53 (14 florins).

312*f*. **Landscape with a Country House.**—Pools and other objects. Figures, hens, swans, and a cow by A. van de Velde.

Panel, 12 inches by 18 inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 127.

313. **In the Dunes.**—With a country house in Zeeland. In front, beyond a moss-grown dune, stands a sportsman with his dog. He fires at a bird in a pool. Farther away is a wayfarer with a wallet on his back. In the bluish distance is a town (Middelburg?).

Panel, 12 inches by 16½ inches.

Sale.—Amsterdam, August 10, 1785, No. 147 (20 florins).

314. **Landscape.** Sm. 51.—Figures, including a man cutting wood, another picking it up, and a third carrying it. [Pendant to 28.]

6 inches by 14 inches.

Sale.—Julliet, Paris, 1793 (1510 francs, with pendant).

315. **Landscape.** Sm. 53.—Figures by E. van der Neer.
Panel, 9 inches by 8 inches.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (410 francs).

316. **By a Stream.**—A couple are walking. In the distance are a boat and a cottage. Figures by A. van de Velde.
Panel, 19 inches by 25½ inches.

Sale.—M. T. Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 66 (200 francs).

316*a*. **By a River.**—Brick houses of various types. Effective and delicate in detail.
Panel, 10 inches by 14 inches.

Sale.—Van Leyden of Amsterdam, Paris, September 10, 1804, No. 136.

317. **Landscape with Trees.**—In front near a stream a peasant drives cattle up a hilly road. Near a cottage is a horseman. Figures by A. van de Velde.
Panel, 11 inches by 13 inches.

Sales.—P. Testas, Amsterdam, March 29, 1757, No. 27 (83 or 87 florins, Hoet) (Terw. 178).
Amsterdam, June 21, 1797, No. 88 (300 florins, J. P. van der Schley).
J. van der Putte, Amsterdam, May 22, 1810, No. 11 (122 florins, Gruyter).

318. **Landscape.**—An old building stands on a hill amid bushes, with great trees near. In front are two women and a dog. A man in a boat.
Panel, 8½ inches by 10 inches.

Sales.—(Probably) Amsterdam, December 6, 1797, No. 5 (21 florins 10, Yver).
Jurriaans, Amsterdam, August 28, 1817, No. 22 (90 florins, De Vries).

319. **The Bank of a Canal with an Inn.** Sm. Suppl. 19.—On the right stands an inn with a sign. On the canal is a passenger barge. A hedge bounds the view. In front flows a stream, with a high bank and pollard willows to the left; a willow grows in the middle. Two women wash linen in the stream. Beyond them two men converse. A fine clear day. Figures by A. van de Velde.
Panel, 18 inches by 22½ inches.

Sale.—Alexandre Paillet, Paris, June 2, 1814 (672 francs); *see* C. Blanc, *Trésor*, ii. 301.
Imported into England by Chaplin before 1842 (Sm.).

320. **A House beneath Trees.**—Near the house is a herdsman with cattle. On the road passing the house a horseman converses with a wayfarer. In a fenced enclosure are sheep. In the left foreground is a pool. Figures by A. van de Velde.

Mentioned by Waagen, Suppl. 385.
In the collection of H. D. Seymour, Knoyle House, 1857.

321. **Hilly Country.**—Trees and houses. A road ascends from the front to a great castle. A stag hunt by A. van de Velde.

Panel, 13½ inches by 17 inches.

Sales.—Amsterdam, July 13, 1790, No. 38 (36 florins).
Amsterdam, June 21, 1797, No. 89 (51 florins, Roos).
(Possibly) O. C. Scarisbrick, London, May 10, 1861 (£105 : 10s., Eckford).

321*a*. **A Stream.**—With a mill. In front are a horseman and a wayfarer.

Sale.—A. Sils, Antwerp, March 21, 1882, No. 1.

322. **Landscape.**—A road lined with tall trees leads to a house in front and, on the left, to a stream. Farther away a canal leads to a distant town. A herdsman on horseback drives two cows. A man and woman are walking. Figures by A. van de Velde.

Panel, 9½ inches by 12 inches.

Sales.—Amsterdam, July 21, 1774, No. 96 (300 florins, J. Wubbels).
N. Nieuhoff, Amsterdam, April 14, 1777, No. 72 (160 florins).
J. C. Pruyssenaar, Amsterdam, February 27, 1804, No. 45 (65 florins).
In the collection of Georg Finger des Raths, Frankfort-on-Main.
Sales.—Héris, Brussels, June 19, 1846, No. 26.
G. R——, Brussels, May 5, 1892, No. 36.

323. **A Hilly Landscape.** Sm. 44.—On the right is a range of hills, at the foot of which a broad road leads to a lake on the left. Farther back is a round terrace, surrounded by brick walls and planted with trees. By the road in the right foreground is a ruined arch. Beyond are several houses amid trees. Hilly distance. On the road in front a man drives a cow.

Signed in full, and dated 1666; panel, 15 inches by 19½ inches.

Sales.—(Probably) J. Tonneman, Amsterdam, October 21, 1754, No. 29 (Terw. 99).
Montesquieu, Paris, December 9, 1793 (410 francs).
In the collection of Max Kann, Paris.
Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 19.

324. **Landscape with Country Houses.**—A canal, with boats, flows through the middle distance. On the farther bank stands a large building amid cottages and villas in gardens. Many figures, with carts, dogs, and hens.

Signed in full, and dated 1680; panel, 15 inches by 20½ inches.

Sale.—Forst, and others, Cologne, December 13, 1899, No. 54.

324*a*. **An open Landscape.**—To the left is a house. Three persons walk towards it. Sunset.

Panel, 12 inches by 17 inches.

Sale.—P. Grossmann, Munich, October 30, 1902, No. 36.

324*b*. **A River with Windmills.**—Many sailing-boats at anchor. Signed; panel, 16½ inches by 22½ inches.

Sale.—Berlin, December 2, 1902, No. 32.

324*c*. **Landscape.**—Peasants and cattle.
Panel, 6 inches by 8½ inches.

Sales.—Boyce, London, July 1, 1897, No. 318.
J. Seguier, and others, London, December 7, 1903, No. 64.

325. **Landscape.**—In front is a peasant with two sheep. Beyond are a river and houses.
Signed; panel, 9½ inches by 11½ inches.

In the collection of Wynn Ellis, London, who died in 1876.
Sales.—H. G. Bohn, London, March 19, 1885.
J. Seguier, and others, London, December 7, 1903, No. 63.
H. Quilter, London, April 7, 1906, No. 125.

326. **A Hilly Landscape.**—Trees and houses. In front a peasant is riding; near him are a mule and a dog. Farther back are a cart and figures. Figures by A. van de Velde. [Pendant to 327.]
Panel, 9 inches by 11½ inches.

Sales.—(Probably) I. Hoogenbergh, Amsterdam, April 10, 1743, No. 50 (91 florins, Van der Land) (Hoet ii. 84).
J. A. van Susteren, Antwerp, June 26, 1764, No. 40 (163 florins, with pendant, Vergeloo).
Luchtman, Rotterdam, April 20, 1816, No. 61 (170 florins, with pendant).
(Probably) Edinburgh, May 11, 1907, No. 56 (with pendant).

327. **A Hilly Landscape.**—Houses stand on cliffs. In front is an ox-waggon. Figures by A. van de Velde. [Pendant to 326.]
Panel, 9 inches by 11½ inches.

Sales.—(Probably) I. Hoogenbergh, Amsterdam, April 10, 1743, No. 51 (68 florins, De Roore) (Hoet ii. 84).
J. A. van Susteren, Antwerp, June 26, 1764, No. 40 (163 florins, with pendant, Vergeloo).
Luchtman, Rotterdam, April 20, 1816, No. 62 (170 florins, with pendant).
(Probably) Edinburgh, May 11, 1907, No. 56 (with pendant).

328. **A Winter Landscape.**—Many figures.
Signed in full on the left; oval panel, 12 inches by 10½ inches.

In the possession of Henry Weustenberg, Berlin, 1907.

328*a*. **A Winter Landscape.**—The frozen moat of a town, on which many people are skating. The moat is bounded by the walls, towers, and houses of the town, which is approached by an arched stone bridge. [Possibly identical with 328*b*.]
Panel, 11 inches by 13½ inches.

Sale.—Munich, December 5, 1826, No. 77 (888 florins).

328*b*. **A Winter Landscape.**—Sports on the ice. [Possibly identical with 328*a* or 328*c*.]

Mentioned by Parthey, i. 586.
In the Von Hirsch collection, Würzburg, 1863.

328*c*. **View of a Town with Skaters.**—[Possibly identical with 328*b*.]

Signed; panel, 10½ inches by 17 inches.

Sale.—T. Auerbach, Frankfort-on-Main, April 23, 1907, No. 42.

328*d* and *e*. **Two Landscapes.**—Very delicate. [Probably identical with one of the pairs, 136 and 284, 138 and 139, 118 and 144.]

Small; copper.

Sale.—A. Grill, Amsterdam, April 14, 1728, No. 55 (155 florins the pair) (Hoet i. 328).

328*f-i*. **Four Landscapes.**

Sale.—I. Hoogenbergh, Amsterdam, April 10, 1743—No. 49, measuring 12½ inches by 16 inches (100 florins, H. Esser); No. 52 (46 florins, W. Lormier); No. 53 (61 florins, Van der Land); No. 55 (16 florins, D. Ietswaart) (Hoet ii. 84).

329. **Landscape.**—It is uncertain whether any two of the following are identical, or whether any one of them is identical with a picture elsewhere mentioned.

In the inventory of the pictures of Laurens Douci, Amsterdam, January 18, 1669, Nos. 38 and 70 (12 florins); *see* Bredius, *Artists' Inventories*, i. 423.

Sales.—Tomas Argus, Haarlem, February 19, 1704, No. 37.

Amsterdam, November 5, 1704, No. 1; figures by A. van de Velde.

A. Daems, Amsterdam, April 28, 1706, Nos. 6 and 7 (262 florins the pair)—very attractive (Hoet i. 91).

Petronella de la Court, Amsterdam, October 19, 1707, No. 30 (140 florins) (Hoet i. 106).

Lambert van Hairen, Dordrecht, October 13, 1718, No. 19 (105 florins)—measuring 14½ inches by 18 inches (Hoet i. 220).

De la Coste, The Hague, April 20, 1728, No. 6 (100 florins) (Hoet ii. 382).

C. van Essen, Amsterdam, February 21, 1736, No. 1.

Amsterdam, June 27, 1752, No. 39.

M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, supplement No. 27 (110 florins, with No. 28, Ketelaar).

Brussels, March 18, 1776, No. 91 (20 francs 10)—measuring 9 inches by 11½ inches.

In the Ettling collection, Frankfort, 1782, Nos. 8 and 9; *see* Meusel, *Miscellanea*, xii. 329.

In the Schönebeck collection, Berlin, 1786; *see* Nicolai, *Beschreibung von Berlin*, ii. 848.

In the collection of George Townley, London; exhibited at the British Institution, London, 1844, No. 25.

In the collection of George Warrender; exhibited at Edinburgh, 1883, No. 302.

In the collection of Reginald Cholmondeley; exhibited at the British Institution, London, 1867, No. 152, and 1876, No. 123.

330. **Interior.**—A young woman with her child. Well painted.

Sale.—M. C. van Hall, and others, Amsterdam, April 27, 1858, No. 288.

331. **A Grandmother and Child.**—An old woman with a red

cap holds her grandchild on her lap and helps him to wash. She sits by a large round table, on which are a lighted lamp, a box, and a glass.

Panel, 9½ inches by 7 inches.

Sale.—F. Hoster of Gelders, and others, Cologne, May 10, 1904, No. 35.

332. **STILL-LIFE IN A ROOM.** Sm. 68.—On a table covered with a heavy carpet lies a large open book, Blaeu's "Tooneel des Aerdrijkx" (Theatre of the World), which is opened at the second part. Behind it to the left is a celestial globe, while to the right is a terrestrial globe. To the right in front of the table is a candelabrum with a lighted candle. In the wall to the left is an empty fireplace. Above hangs a painted overmantel after Lairesse, "Polixena slain at the grave of Achilles." To the right is a bookcase. On the wall behind this and the chimney-piece is a small cupboard containing two white bowls. Above to the right is part of a scarlet curtain.

Signed at the foot of the candelabrum, with the addition "oud 74 jaar" (74 years old)—implying the date 1711 or 1712; canvas, 27 inches by 22½ inches.

Exhibited by Goudstikker at The Hague, 1922.

In the collection of J. J. Brants, Amsterdam; bought in 1816 by C. J. Nieuwenhuys of London, who sold it to Vrancken; *see* Nieuwenhuys, *A Review*, 1834, p. 136.

In the collection of P. J. F. Vrancken, Lokeren, 1834 (Sm.).

Sale.—B. C. Du Bois, and others, Amsterdam, November 27, 1806, No. 283 ('t Hooft).

In the collection of C. G. 't Hooft, Amsterdam.

In the possession of J. Goudstikker, Amsterdam.

333. **STILL-LIFE IN A ROOM.**—The grey wall at the back is broken by a chimney-piece, above which is a painted overmantel in the style of Lairesse, "Dido on the funeral pyre." To the right of it, in the corner, is a small chest inlaid with mother-of-pearl. In the centre foreground is a table; the red cover is pushed back at the front corner. On the table is Blaeu's atlas, open at the map of Antwerp and part of Brabant; the book is propped against two globes behind it to the right. Behind the table to the right two halberds and a rolled-up map lean against the wall. In front of the table to the right is a red chair on which is a Bible, opened at Ecclesiastes. An armadillo hangs from the ceiling.

Signed in the right centre at foot with the monogram, on either side of which are the words "oud—73 (75?) Jar" (73 (75?) years old)—implying the date 1710 or 1712; canvas, 30 inches by 25 inches.

Mentioned by Parthey, i. 586.

Sales.—(Probably) Huybert Ketelaar, Amsterdam, June 19, 1776, No. 88 (12 florins 10).

Taets van Amerongen, Amsterdam, July 3, 1805, No. 95 (41 florins).

D. Mansveld, Amsterdam, August 31, 1806, No. 321 (33 florins).

Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 67 (25 florins 10, Allart).

Jan Jacob Brants, Amsterdam, April 20, 1813, No. 13 (30 florins, De Vos).

In the Esterhazy collection, Vienna; bought in 1869 for the Budapest Gallery, 1898 catalogue, No. 201.
In the Budapest Museum, 1910 catalogue, No. 391.

334. STILL-LIFE.—On a brown marble table, partly covered by a Smyrna carpet, are a Bible, opened at Jeremiah, some arrows, a bird-cage, books, a rolled-up map, and a halberd. At the back is a brown stone niche.

Signed in full on the right at top, and dated 1664—the signature is not above suspicion; panel, 10½ inches by 8 inches.

Sales.—(Probably) Amsterdam, April 23, 1732, No. 14 (40 florins 10) (Hoet i. 372).
I. Hoogenbergh, Amsterdam, April 10, 1743, No. 56 (47 florins, Ietswaart) (Hoet ii. 84).
J. van der Marck, Amsterdam, August 25, 1773, No. 118 (1400 florins, with No. 117 (HdG. 129) Fouquet).
S. Stinstra, Amsterdam, March 26, 1783, No. 58 (40 florins, Yver).
J. Kleinenbergh, Leyden, July 19, 1841, No. 64 (24 florins 50).
J. A. A. de Lelie, and others, Amsterdam, July 29, 1845, No. 82 (40 florins, De Lelie).
Amsterdam, October 10, 1848, No. 411.
J. Slagregen, Amsterdam, August 19, 1856, No. 31 (600 florins, Roos).
Amsterdam, November 1885 (345 florins, the Mauritshuis).
In the Royal Gallery, The Hague, 1914 catalogue, No. 531.

335. STILL-LIFE.—On a table covered with a Persian carpet stands a globe beside a Bible opened at Zechariah, with a small ebony box, a candelabrum, a Spanish cane with an amber knob, and a rolled-up map.

Signed on the right at top with the monogram; panel, 10½ inches by 8 inches.

Sales.—(Probably) S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 73.
(Probably) Rotterdam, April 3, 1850, No. 28 (51 florins, Lamme).
In the Hudtwalcker collection, Hamburg.
In the collection of J. Wesselhoeft, Hamburg, 1889 catalogue, p. 90.
In the Hamburg Kunsthalle, 1921 catalogue, No. 78.

336. STILL-LIFE.—On a table covered with a carpet lies a Bible opened at Joshua, in front of a globe and a candle.

Signed in full on the right at top, and dated 1665; panel, 10½ inches by 7½ inches.

In the collection of J. Tschager; bequeathed in 1856 to Innsbruck.
In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 681.

337. STILL-LIFE.—On a brown marble table, partly covered with a Smyrna carpet which is pushed back, are books, a large open atlas, a piece of music, a globe, an open watch, a ruler, and other objects. At the back is a brown tapestry with flowers, a shield, and a fabulous monster. To the right hangs a large green curtain.

Signed in full to the left, and dated 1669; panel, 23 inches by 16 inches.

Sales.—Amsterdam, July 13, 1790, No. 57 (315 florins, Elink).
L. B. Coclers, Amsterdam, August 7, 1811, No. 28 (11 florins, Gruyter).
J. P. van der Schley and D. Du Pré, Amsterdam, December 22, 1817, No. 39 (53 florins, Coclers).
In the collection of Madame Adolphe Schloss, Paris.

338. STILL-LIFE.—In the centre foreground, on a table covered with a green carpet, lies a Bible opened at Proverbs. Behind it are an inkpot and a candle, with two folios. To the right is a globe in front of an hour-glass and a sheet of paper.

Signed in full on the left at foot; panel, 4½ inches by 6 inches.

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 597.

339. STILL LIFE IN AN ARCHED EMBRASURE. Sm. 11.—The curtain is half pushed aside and fastened to the marble column on the left. One sees into a fairly large room with two doors. A crocodile hangs from the ceiling. The walls are hung with leather decorated with coats of arms. There are pictures; one of them represents a high priest offering sacrifice. A marble table in the centre has on it a silk carpet, which is pushed back carelessly. Upon the table are a globe and several folios; an atlas of the Netherlands, opened at the plan of Antwerp; rolled-up maps, writing materials, a watch, and other things. On a leather arm-chair to the right is an open Bible, in which one may read the heading "Spreuken Salomons" (Proverbs). To the left are a pair of lances.

Signed in full to the left on the base of the embrasure; panel, 25 inches by 20 inches.

Possibly identical with No. 1 of the pictures assigned to Samuel van der Heyden in the inventory of his widowed mother's effects, May 18, 1712 (valued at 200 florins); *see Oud Holland*, xxx. (1912), 135.

Sales.—(Probably) Amsterdam, April 23, 1732, No. 12 (400 florins) (Hoet i. 371).
G. Braamcamp, Amsterdam, July 31, 1771, No. 77 (250 florins, A. Jolles).
P. Locquet, Amsterdam, September 22, 1783, No. 135 (345 florins, Fouquet); *see* Sir J. Reynolds, *A Journey to the Low Countries*, 1781, *Works*, 1883, ii. 203.

Described in "'s Gravenhaagse Maandagse Courant" of April 5, 1784, No. 41; the picture, with five others, had been stolen and dealers and others were warned not to buy it. *See Obreens Archief*, iv. (1881–82), 266.

In the collection of Count Anton Lamberg-Sprinzenstein, Vienna; given in 1821 to the Academy.

In the Vienna Academy, 1900 catalogue, No. 722.

340. Still-Life—With a map of Amsterdam (probably opened in Blaeu's atlas). Unfinished.

Mentioned in the inventory of the effects of Van der Heyden's widow, May 18, 1712, as marked N; *see Oud Holland*, xxx. (1912), 137.

341. Still-Life.—It is uncertain whether the following were identical or whether they refer to pictures already mentioned.

Sales.—Amsterdam, April 15, 1699, No. 6 (315 florins) (Hoet i. 45).
I. van den Blooken, Amsterdam, May 11, 1707, No. 10 (365 florins)—with a globe—(Hoet i. 99).
Amsterdam, April 27, 1740, No. 32 (60 florins) (Hoet ii. 3).
T. Regters, Amsterdam, April 18, 1768, No. 27—with an open book.

342. **Still-Life.**—Weapons, silver cups, a wine-cooler, and other things, with a Cupid. Very thoroughly painted.
Panel, 15½ inches by 13 inches.

Sale.—Amsterdam, December 9, 1862, No. 64.

343. **Still-Life.**—A drum and a banner. On a table covered with a grey carpet lies a drum amidst many other objects.
Canvas, 14 inches by 11 inches.

Sale.—P. Delaroff, Paris, April 27, 1914, No. 171.

343*a* and *b*. **Two Small Pictures.**
Numbered 23 among the pictures assigned to the younger Jan van der Heyden in the inventory of his widowed mother's effects, May 18, 1712 (valued at 40 florins the pair); *see Oud Holland*, xxx. (1912), 134.

343*c* and *d*. **Two Pictures.**—Unfinished.
Mentioned in the inventory of the effects of Van der Heyden's widow, May 18, 1712, under the mark K; *see Oud Holland*, xxx. (1912), 137.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR THAT CAN BE DATED

1664.	334.	Still-life. Royal Gallery, The Hague.
1665.	237.	A Convent in a Hilly Landscape. Fechenbach sale, Cologne, 1889.
	336.	Still-life. Ferdinandeum, Innsbruck.
1666.	58.	Elswout near Haarlem. Fred. Muller, Amsterdam, 1915.
	95.	Cologne: a Street. Lord F. Pelham Clinton Hope, Deepdene (before 1891).
	323.	A Hilly Landscape. C. Sedelmeyer sale, Berlin, 1897.
1667.	12.	Amsterdam: The Town Hall. Uffizi, Florence.
	57.	Düsseldorf: the Jesuit Church. Royal Gallery, The Hague.
	115.	Xanten: a Square before a Church. Treuer-Auggen sale, Frankfort, 1891.
	153.	A Scene in a Town. Lewis Fry, Clifton.
1668.	20.	Amsterdam: the Dam in front of the Town Hall. Louvre, Paris.
	277.	A Country House. G—— sale, Amsterdam, 1919.
1670.	119.	View of a Town. J. Block, Berlin.
	263.	Landscape with a House. Count Czernin von Chudenitz, Vienna.
1670 or 1676.	107.	Utrecht. S. Sandars, London, 1879.
1671.	195.	A Square in a Dutch Town. De Falbe sale, London, 1900.

1673. 51. Brussels: the Old Palace. C. Sedelmeyer, Paris, 1911.
1674. 208. View of a Canal. Prince Liechtenstein, Vienna.
1675. 53. Delft: the Oude Kerk. Oslo Museum.
1676. 222. A Castle and a Park. Fitzwilliam Museum, Cambridge.
1678. 44. Brussels? Part of the Old Town. Dresden Gallery.
167–(?). 158. A Dutch Church and Market-place. National Gallery, London.
1680. 324. Landscape with Country Houses. Forst sale, Cologne, 1899.
1710 or 1712. 333. Still-life in a Room. Budapest Museum.
1711 or 1712. 332. Still-life in a Room. J. Goudstikker, Amsterdam.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. V. (1834), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus, if the reader desires to find Sm. Suppl. 28, he must look for 28 in the first column, and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 51. Thus, Sm. Suppl. 28 = HdG. 51.

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SECTION XXX

JOHANNES WIJNANTS

We now know a good deal about the painter's later life, thanks to the researches of Bredius, published in *Oud Holland*, xxix. (1911), p. 179. But there is still a great difference of opinion as to the date of Wijnants' birth. Bredius, without giving his reasons, puts the date between 1630 and 1635. Bode, on the other hand, in his "Masters of the Dutch and Flemish Schools" (3rd edition, p. 228) points to the artist's appearance as a member of the society called "In liefde boven al" (In love above all) in 1626 as a proof that he was born, at latest, about 1605. I regard this date as too early and Bredius' date as too late, for the following reasons:

Wijnant was a Christian name. Therefore Wijnants was originally a patronymic which might be borne by all the sons of a Wijnant, and was in fact often used in such a case, as Bredius has shown. Thus it is by no means certain that the Wijnants of 1626 was our painter, or was a painter at all. He might have been our artist's father; or he might have been the art-dealer of the same name who is mentioned in 1642, and whom Bredius, without offering any confirmatory evidence, assumes to have been the father of our Wijnants. If we accept this theory, we find that the art-dealer had an eldest son Jan, who in 1653 lived in Rotterdam and to whom he bequeathed half his pictures. It may fairly be assumed that this Jan was of full age—that he was at least twenty-five, and was born in 1628 or earlier.

The dates on Wijnants' pictures begin with 1635 (uncertain), and from 1643 occur in regular succession. In all there are about a dozen pictures dated between 1643 and 1652, as the chronological index shows. Now, according to Houbraken, Adriaen van de Velde was Wijnants' pupil. On Adriaen's pictures the dates occur in an uninterrupted series from 1653 onward. Now Adriaen studied for some years under Wijnants. We may suppose, then, that he went to the master not later than 1650, when Adriaen was fourteen, and that Wijnants was then at Haarlem, and not in Amsterdam as Bredius suggests. Therefore Wijnants' reputation had already penetrated from Haarlem to Amsterdam. He must, we infer, have practised his art for several years. Moreover, he had

probably returned from the travels in more southerly and hilly regions of which his pictures are reminiscent.

In view of these facts I think that I shall not err in suggesting the years 1620–25 as the latest *terminus post quem* for Wijnants' birth.

We may assume that he was born at Haarlem. The elder Jan Wijnants, who was admitted a member of the Society of Rhetoricians in 1626 and who is mentioned as an art-dealer in 1642, may well have been the painter's father. Wijnants spent his youth in Haarlem, except for his travels and for a brief stay in Rotterdam. About 1659–60 he went to Amsterdam. There in December 1660 he married Catharina van der Veer.

He did not earn money enough by painting and therefore kept an inn. Yet he was always in debt. When he was buried on January 23, 1684, his widow did no better. She gained a scanty livelihood by dealing in works of art, and by cleaning pictures, for more than thirty-three years; she was still alive in 1717.

Nothing is known about Wijnants' teacher. The older authorities are silent on this point; the pictures give no hint. One cannot name a Haarlem painter, of the period round about 1640, on whose works Wijnants might have modelled himself. His subject-matter is limited. He almost always paints undulating landscapes with a road winding round a sandhill or ascending it and skirting a water-course or stream. There are withered trees, tree stumps or shattered stems and large shrubs in the foreground; often there is a clump of trees, sometimes to the left and sometimes to the right, on the edge of the middle distance. Opposite to the clump of trees, the spectator's eye roves over a panoramic scene towards a range of hills or mountains on the horizon. Subjects that are typical of the dunes in the neighbourhood of the painter's native town, Haarlem, are combined with motives that he remembered from his foreign travels.

The figures in his landscapes are never his own work, but are mostly by the somewhat older painters Philips Wouwerman and Jan Lingelbach or by Wijnants' pupil, Adriaen van de Velde. These figures include peasants, shepherds, wayfarers, sportsmen, and gipsies. They harmonise admirably with the scenery and add much to the charm of the pictures, both through the excellent draughtsmanship of the figures and animals, and through their value as colour. In the early years of his career Wijnants collaborated with Dirck Wijntrack of The Hague. This man chiefly painted water-fowl, which often take up so large a part of the composition that one might just as well speak of the pictures as the works of Wijntrack with landscape backgrounds by Wijnants as term them landscapes by Wijnants with accessories by Wijntrack. They occur under both appellations in collections and auction sales. For the sake of completeness we have included them all as the works of Wijnants with accessories by Wijntrack.

Architectural accessories are prominent only in the painter's early pictures. Here they are simple cottages or ruined archways which are placed in the foreground. Later one finds, farther back towards the middle distance, extensive mansions which recall French models, and churches which are reminiscent of Italy.

The restraint which the artist imposed on himself in respect of subjects, he practised also in regard to colour. With few exceptions his landscapes

are in a yellowish-brown tone, which is lighter in the sandy slopes of the dunes and darker in the paths, the enclosures, the withered leaves and dead tree-trunks. The same tone recurs in the little clouds, edged with yellow, with which the painter tries to enliven his skies. As a rule, his smaller pictures on panel are more attractive in colour than his larger works on canvas.

On the whole, Wijnants is a moderately gifted artist without much inventive power, who, by virtue of the highly-developed technique that was common to his age, completely masters the range of subjects which he has chosen and which is peculiar to him. From the spectator he always gains respect and in rare cases even admiration.

PUPILS AND IMITATORS OF JOHANNES WIJNANTS

The only artist whom the authorities name as a pupil of the painter is Adriaen van de Velde (1636–72), whose work is treated in Volume IV. There is no other seventeenth-century artist whose works so nearly resemble those of Wijnants as to suggest that his influence was felt.

Some French, English, and German landscape painters of the eighteenth century seem often to have been inspired by Wijnants. In Holland this was true of Hendrik Meyer (1737–97), who had a factory for painted wall-hangings at Haarlem. The easel-pictures which he painted—an example is in the collection of A. Bredius—betray the influence of Wijnants and are sometimes sold as his work.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," Vol. VI. (1835).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

1. **Landscape with the Good Samaritan.**—The man who fell among thieves lies naked in the centre foreground, with his head turned away to the right. Above him to the right rises an oak tree, with a great thistle at the foot of it. The turbaned Samaritan bends over him, to pour oil into a wound in his breast. The Levite, who is reading, goes away in the left middle distance. Farther away is a fortified castle with hills beyond. The figures are probably by another hand.

Tall in proportion to its breadth.

In the castle of Pavlovsk, near Petrograd; catalogued by A. Troubnikoff.

1*a*. **Landscape with a Hermit.**

Sale.—Cornelis Outman, Amsterdam, February 6, 1776, No. 19 (10 florins 5, with No. 18 in the sale-catalogue).

2. **Landscape with a Hermit.**—In front, by a path running through a thick wood, a hermit sits reading beside a stream which forms a little waterfall. Farther back is the hermitage.

Canvas, 17 inches by 24 inches.

Sale.—Höpken-Melenberg, and others, Berlin, May 6, 1892, No. 119.

[1] Including 223, 235.

[2] Including 136, 277.

3. **A Hilly Landscape with a Scene from Ovid.**—The figures are ascribed to a painter named "Graben."

Canvas, 79 inches by 53½ inches.

Sale.—Amsterdam, August 7, 1776, No. 179 (4 florins).

4. **Jupiter and Leda.**—In the right foreground Leda sits on a sand-hill in a hilly landscape with trees and plants. She has bathed in a stream. Jupiter in the form of a swan has swum the stream and looks at Leda. To the left is a view of high hills across the water. Bright and vigorously painted.

Canvas, 44 inches by 53½ inches.

Sales.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 292 (13 florins, Reijnik).

P. Yver, and others, Amsterdam, March 31, 1788, No. 12 (14 florins 15, Royer).

5. **Portrait of a Man.**—He rests his left arm on a pedestal. Half-length. Carefully painted.

Panel, 14 inches by 12 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 420.

6. **Amsterdam: the Dam.**—Seen from the side of the Vischsteeg. On the Damrak, where the fish-market is being held, is a crowd of figures beside the fishing-boats.

Canvas, 20 inches by 25½ inches.

Sale.—C. T. van Wijngaerdt, and others, Amsterdam, November 7, 1893, No. 127 (50 florins).

6*a*. **Landscape with the Castle of Bentheim in the Distance.**

Sale.—W. van Grondesteyn, and others, Rotterdam, March 30, 1758, No. 7.

7. **A Hilly Landscape with the Castle of Bentheim.**—The castle stands in the distance. In front are a little stream and a road leading uphill, with peasants walking or resting. Figures by Lingelbach.

Canvas on panel, 12 inches by 13 inches.

Sale.—J. F. Motte, Amsterdam, August 20, 1794, No. 143 (82 florins, Fouquet).

8. **Landscape with the Village of Bloemendael.**—To the left are a number of tall oaks and beeches at the entrance to a thick wood; the ground is richly covered with wild plants and grass. On a country road to the right a man with a red cap leads a grey horse laden with straw. A brown dog follows him. A gamekeeper in a yellow smock, with a long stick on his shoulder, comes towards the man. Behind him a horseman and a traveller on foot are going away; on a hill to the right are two other small figures. In the distance to the right are the red roofs of a village amid trees; in the centre of them is the little church with its steeple. Farther away is the Groote Kerk of Haarlem. On the horizon rise the towers of Amsterdam. Figures by Lingelbach.

Signed in full and dated 1665; panel, 21½ inches by 19 inches.

In the collection of J. P. Weyer, Cologne (Parthey ii. 819).
In the collection of J. C. A. Mestern, Hamburg, 1874 catalogue, No. 30.

Brederode? Cf. 52.

9. **The Powder Factory behind the Village of Buiksloot.**—Figures in front.

Canvas 44 inches by 98½ inches.

Sale.—Amsterdam, July 15, 1772, No. 67 (28 florins, J. Wubbels).

10. **The Country House of Elsenhage.**—Various men and women.

Canvas, 45 inches by 56 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 108 (21 florins, Bach).

11. **In the Dunes, with a View of Haarlem.**—Haarlem is seen beyond the bleaching-grounds. A sportsman and peasants resting.

Panel, 16½ inches by 14 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 326 (5 florins 25).

12. **THE DUNES NEAR HAARLEM.**—The church of Haarlem is seen on the horizon. On a road that winds away are figures and cattle. The figures are ascribed to Lingelbach.

Signed in full, and dated 1667; panel, 8 inches by 10 inches.

Sale.—Sir W. W. Knighton, London, May 21, 1885 (bought for the gallery).
In the Irish National Gallery, Dublin, 1898 catalogue, No. 280.

Haarlem? Cf. 68 and 210.

13. **Landscape with the Village of Hillegom.**—In the dunes. Figures by Lingelbach.

Canvas, 16½ inches by 40 inches.

Sales.—Amsterdam, July 6, 1768, No. 96 (13 florins, J. Wubbels).
J. M. Cook, Amsterdam, December 16, 1771, No. 239 (15 florins, J. Wubbels).

The Castle of Mooiland, near Kleve? Cf. 229.

14. **The Wild Beasts' Dens in the Colosseum at Rome.**—No figures.

Mentioned by Parthey, ii. 819.
In the collection of C. Rost, Dessau, 1864.

15. **LANDSCAPE WITH A DUCK POND.** Sm. 74.—At the edge of a wood. In the right foreground, at the edge of the pond, are the stump of a beech and a thistle. Beyond is a great oak overgrown with creepers; its roots are hollowed out by the water; its top cuts the upper edge of the picture. To the left, at the foot of the oak, an angler converses with a peasant. The water fills the left foreground; on it are various ducks, while one duck is on the bank to the right. On the extreme left, in front of a rock, stands a heron. Beyond the pool is open country with sheaves of corn; in the distance are clumps of trees and the outline

of a town. On a hill to the right in front of the wood is a man with two dogs. The waterfowl are probably by D. Wijntrack; the figures are attributed to Lingelbach.

Signed in full on the right at foot, and dated 1671; canvas, 34 inches by 42 inches.

Etched by J. Eissenhardt.

Sales.—Helsleuter (Van Eyl Sluyter?) of Amsterdam, Paris, January 25, 1802 (1250 francs).

De Séréville, Paris, January 21, 1812 (2510 francs).

In the collection of Comte Pourtalès, Paris; sold with other pictures in 1826 to Sm. and T. Emmerson, who valued it at £240.

Sale.—Comte Pourtalès, London, 1826 (£210, Sm.).

In the possession of Noé, who sold it in 1828 to Frankfort.

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 251.

16. LANDSCAPE WITH A FARM-HOUSE. Sm. 144.—In front of the farm is a withered oak, on which two magpies are perched; a third magpie is flying past. A woman stands within the half-door of the cottage and throws food to some hens. A little girl on the left opens the gates leading to the farm-yard. In the centre foreground are a cock and some hens. On the right is a pond with swans and ducks; on the bank are a stork and an angler. In a fenced enclosure at the back are a flock of sheep and some wayfarers. The accessories—or at least the birds—are by D. Wijntrack.

Signed in full on the left at foot, and dated 1656; canvas, 76 inches by 80 inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1109; valued by Sm. in 1835 at £420.

17. THE POULTRY YARD. Sm. 145.—On the left is the bare dead stem of an oak. Near it, in front of a cottage, is a cock with six hens, one of which is perched on the edge of a pail. Beyond is a wooded landscape with a country woman and a small boy, sheep and goats. The birds are by D. Wijntrack, whose monogram is on the pail. [Pendant to 18.]

Canvas, 34½ inches by 30 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 210 (415 florins, with pendant).

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1367—as the work of Wijntrack.

18. THE POULTRY YARD. Sm. 146.—Beside a fence to the right, at the foot of a withered oak, is a cock with three hens. On the left are two geese in a stream; several goats cross a wooden bridge. On the right, beyond the bridge, is a cottage shaded by trees. In the distance are a little wood and another cottage. Near it is a woman leading a child, with a dog. Farther away are cows and sheep. The birds are by D. Wijntrack, who has signed the picture to the left at foot, on the

bank of the stream, with his monogram and the date 1643. [Pendant to 17.]

Canvas, 34½ inches by 30½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 209 (415 florins, with pendant).

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1368—as the work of Wijntrack.

19. **DUCKS AND GEESE OUTSIDE A COTTAGE.**—The cottage stands to the right, on the far side of a placid stream. On the extreme right is a wall with a door opening on to the water; within are a woman and two children. On the gable of the house, beneath the thatch, is a dovecot. Behind the house rise trees. In the left foreground is a corner of the nearer bank with a felled willow, the top of which lies in the water. On the willow is a magpie. To the left of it a goose is picking at its wing. In front of the tree are three ducks; three others are swimming to the right. Beyond to the left is a wooden bridge across the stream; on it are two figures. On the water in front of the bridge are two geese. On the bank to the right of it are three sheep and a kid. The birds are by D. Wijntrack.

Canvas, 38½ inches by 33½ inches.

Etched in outline by Habenschaden.

In the collection of Eugen, Duke of Leuchtenberg, Munich, 1837 catalogue, No. 137.

In the Leuchtenberg Gallery, Petrograd, 1886 catalogue, No. 127.

20. **LANDSCAPE WITH BIRDS.**—The birds are by D. Wijntrack.

In the collection of A. Stern, Vienna.

20*a*. **Landscape with Birds.**—The birds are by Wijntrack.

Canvas, 79 inches by 68 inches.

Sale.—Jakob van der Dussen, Amsterdam, April 12, 1752, No. 27 (155 florins).

21. **A WOODED LANDSCAPE WITH A DUCK POND.**—The pond fills the left foreground. On the right bank stand two great withered trees, with the stems crossing; the nearer tree is an oak, the other a beech. On the extreme right are a thistle and other weeds. Beyond is a thicket. In the middle of the pond is a duck with her young. On the extreme left two ducks are on the bank. In the middle distance, on the high bank beyond the water, sheep are grazing; a shepherd and a woman look on. Beyond the pasture is a village amid trees. The waterfowl are by D. Wijntrack.

Signed on the left at foot with the monogram; canvas, 28½ inches by 36½ inches.

Sale.—Keil, and others, Cologne, June 7, 1886, No. 48 (2900 marks).

22. **LANDSCAPE WITH A COTTAGE.**—On the left is a ruined round tower. To the right is a thick tree-trunk. In front is a dog. Possibly painted by D. Wijntrack.

Signed in full on the right—according to the catalogue.

Exhibited at Baden-Baden, 1902, No. 838.

Then in the possession of C. Bader, Baden-Baden.

23. **GEESE ON THE WATER IN FRONT OF A BREWERY.** Sm. 131.—The brewery stands on the right, on the far side of a canal which flows away into the left distance. The brewery has several brick buildings round a courtyard, with trees. In the yard several men and a woman are busy with barrels; on the bank is a lifting-pole. In the middle distance an arched stone bridge spans the canal; a man with a sack on his shoulders is crossing. At the foot of the bridge to the left a man drives pigs. Beyond, amid trees, are houses and a church-tower which resembles the tower at Arnhem. In the left foreground, on the nearer bank of the canal, are three parti-coloured geese; one is standing up. To the right of them lies the trunk of a dead tree, with one side in the water. The geese are by D. Wijntrack.

Canvas, 39 inches by 33½ inches.

Sales.—P. Lyonet, Amsterdam, April 11, 1791, No. 286 (400 florins, Yver).
J. Pekstok, Amsterdam, December 17, 1792, No. 107.
J. Gildemeester, Amsterdam, June 11, 1800, No. 279 (465 florins, B. Kooy).
A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 128 (420 florins, La Coste).
A. La Coste, Dordrecht, July 10, 1832, No. 88 (300 florins, Lamme).

In the Steengracht collection, The Hague, 1835 (Sm.).

Sale.—H. A. Steengracht van Duivenvoorde of The Hague, Paris, June 9, 1913, No. 87 (9700 francs, T. Agnew & Sons)—catalogued, as in earlier sales, as the work of Wijntrack.

24. **Landscape with Buildings and Water.**—In front are two swans and three ducks, attributed to D. Wijntrack.

Panel, 28 inches by 23½ inches.

Sale.—P. Meyerheim, Berlin, March 14, 1916.

25. **A FARM-HOUSE WITH A TOWER.**—The farm-house stands on the left, beside a canal which flows away from the right foreground. At the open half-door of the house a woman stands conversing with a man outside, who has a dog with him. In front of the house to the right are sheep. On the canal bank in the right foreground are three geese; one is lying down, another is standing; of the third only the head and neck are visible. To the left, farther away, is a hen. Behind the house rise trees. To the right is a distant view over flat meadowland. The hen and the geese are by D. Wijntrack.

Signed in full on the left, and dated 1650; canvas, 38 inches by 32 inches—but 30½ inches by 24 inches according to the Féral catalogue.

In the collection of the Marquis de Saint-Cloud, Paris.

Sales.—E. Féral, Paris, April 22, 1901, No. 107.
Comte de D——, Marseilles, November 7, 1916, No. 74.

26. **A FARM-HOUSE BY A ROAD.** Sm. 14 and 118.—On the right a road leads away into the distance, beneath trees. On the left is the front of a low brick house, with a vine growing over it. At the half-

door a woman stands looking out. Above the door is a small oblong dovecot. In front of the house are five hens. On the road, in the right middle distance, a woman with a basket on her left arm and a child beside her to the right are walking away. Through the trees is seen open country with a wood beyond. An early work.

Signed in full in the right centre foreground; panel, 12 inches by 14½ inches.

A copy by R. Craayvanger was in the sale: H. J. Elzer, Amsterdam, November 20, 1866, No, 174 (32 florins, Roos).

Lithographed by A. C. Cramer; etched by W. Unger.

Sales.—Servad, Amsterdam, June 25, 1778, No. 130 (375 florins, Spaan).
Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 65 (425 florins, Yver).

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2732; valued by Sm. in 1835 at £105.

27. **LANDSCAPE WITH A HOUSE.**—The house stands under trees on the left. To the right is a road through a wood; a man and a woman with a little dog walk away. In front a sportsman in a red coat rests on a fallen tree; he has a long gun and two dogs. In the middle distance is a lake with islets, on one of which is a farm. On the bank are three figures; a barge laden with hay is in a line with a long low hill. Blue sky with autumn clouds; beyond the lake are misty hills. Figures by A. van de Velde.

Canvas on panel, 27 inches by 21 inches.

In the collection of Sir T. W. Holburne, Bath; bequeathed in 1874 to the town.

In the Holburne of Menstrie Museum, Bath, 1902 catalogue, No. 120.

28. **A FLAT LANDSCAPE WITH A LARGE GATEWAY.**—The brick gateway, with the gate standing open, is in the right foreground, and gives on to a road leading thence into the left distance. To the left beside the gateway is a tree with scanty foliage. In the right foreground lie two portions of a tree-trunk. On the left comes a huntsman carrying hawks. In front of him is a dog; two other dogs are farther to the right. A horseman is riding towards the front. In shadow to the left, outside the gate, sits a beggar with a dog. To the left is a view across a plain to a wood. Figures by A. van de Velde.

Signed in full on the left at front, and dated 1671; panel, 12 inches by 15 inches.

In the Darmstadt Museum, 1914 catalogue, No. 243; acquired between 1843 and 1872.

29. **COTTAGES AMID FOLIAGE.**—On the edge of a wood to the right stand two old cottages with great thatched roofs in a picturesque state of decay; the plaster has partly fallen from the walls, revealing the bricks and uneven stones. The road passing the cottages has palings and rushes on the left. On the road a child plays with a paper windmill. A woman sits beside a grindstone. Hens are wandering about. Blue sky with light clouds, the edges of which are sunlit. Carefully executed.

Panel, 19½ inches by 26 inches.

Sales.—(Possibly) P. van Copello, Amsterdam, May 6, 1767, No. 128 (19 florins, Gildemeester).
Paris, May 8, 1891, No. 93 (2900 francs, Preyer).
M. J. Roelofs Thijssen, Amsterdam, October 26, 1891, No. 82 (1750 florins, Preyer).
In the collection of J. B. A. M. Westerwoudt; given in 1902 to Haarlem.
In the Haarlem Museum, 1920 catalogue, No. 320.

30. **LANDSCAPE WITH A FARM.**—The farm stands to the left on a bank planted with trees. At the door a beggar-woman receives an alms. On the road a herdsman drives seven cows. To the right, across a stream, are a plain and hilly distance. Figures by A. van de Velde. [Replica of 31.]
Signed in full; canvas, 21 inches by 25½ inches.

Bought in Brussels in 1902 for Copenhagen (for 1200 francs).
In the Copenhagen Museum, 1904 catalogue, No. 368*a*.

31. **LANDSCAPE WITH A FARM.** Sm. 112.—The farm-house stands in the left middle distance, beside a road which leads away into the distance and is there lost amid the trees. At the open gate of the farm stands a man who gives money to a woman with a child in her arms. Along the road comes a herd of seven cows, followed by the herdsman. In the right centre foreground a dog is sniffing about. In a meadow on somewhat higher ground to the left are three pigs. To the right is a stream, crossed in the middle distance by a modern bridge. On the extreme right is a cornfield, with hilly distance beyond. Figures by A. van de Velde; his signature, which is probably not original, may be found on the right. Cf. 30.
Signed in full on the left at foot; canvas, 36 inches by 48½ inches.

For a replica see 30. Another replica or copy, measuring 48½ inches by 54 inches, was in the collection of G. Winkler, Leipzig, 1768 catalogue, No. 594.
Engraved by Dutenofer.
In the collection of Louis XVI., King of France; bought for him by Paillet in Holland, 1785, for 10,000 francs.
In the Louvre, Paris, 1922 catalogue, No. 2637.

32. **LANDSCAPE WITH A FARM.**—The plaster has fallen from the damaged brick walls. On the gable of a long outbuilding is a dovecot. A dog, who is chained up, barks at the passers-by—a cripple with a crutch, a woman with an infant on her back, and a little girl. Beyond the farm are trees. To the left is a vista. Reddish clouds. [In the manner of 26.]
Signed in full on the right at foot; panel, 10½ inches by 14 inches.

In the collection of Louisa Ulrica, Queen of Sweden, as a Ruisdael.
In the National Museum, Stockholm, 1900 catalogue, No. 721.

33. **LANDSCAPE WITH A FARM AND A BOY FISHING.** Sm. Suppl. 3.—The boy is on the right, on a wooden bridge spanning a watercourse which leads into the distance. On the left the wooden gate of the bridge stands open. Beyond is the farm, with two thatched buildings at a right angle to one another. On the right a brick wall

overgrown with creepers encloses a farm-yard. Above the roofs rise trees. In front of the farm to the left are hens. On the extreme left a road leads away; upon the road in the middle distance is a man with a little dog. On the horizon are ranges of hills. An early work. A "very pleasing picture" (Sm.).

Signed—according to Waagen; panel, 14 inches by 19 inches.

Mentioned by Waagen, ii. 292.
Exhibited at the British Institution, London, 1837, No. 33, and 1853, No. 37.
Sale.—Enkhuizen, August 10, 1825, No. 98 (700 florins, A. Brondgeest).
In the collection of Charles Bredel, London, 1837.
Sales.—C. Bredel, London, May 1, 1875 (£1890, M. Colnaghi); *see Art Sales*, ii. 348.
H. Bingham Mildmay, London, June 24, 1893, No. 87 (£1344).
In the collection of Prince Liechtenstein, Vienna.

34. **Landscape with a Cottage.**—The cottage stands in the left foreground. On a broad road in front a herdsman drives seven cows. Beside the cottage is an avenue of great trees. In the middle distance a man and a woman are walking. Beyond is a beggar, seated near a little bridge over a watercourse. In the distance are high hills. Carefully painted and full of sunlight. Figures by A. van de Velde.

Canvas, 44 inches by 49 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 44 (355 florins, Odon) (Terw. 518).

35. **Landscape with a View of a Village.**—In the centre is a stream, on which is a boat with fishermen. To the right are cottages; to the left are tall trees and buildings. A distant view. Figures and animals by Lingelbach.

Canvas, 26½ inches by 29½ inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 31.

36. **Landscape with a House.** Sm. 2.—The picturesque house, with a hedge and fence round it, stands beside a high road. There are peasants—a man, a woman, and a child.

Panel, 13 inches by 16 inches.

Sale.—Comte Du Barry, Paris, November 21, 1774 (930 francs).

37. **Landscape with an Old Gateway and Houses.** Sm. 6.—On the left are sandhills. Beyond are trees at the edge of a wood. In the right foreground are two old tree-trunks near a bushy hedge.

Canvas, 18 inches by 22 inches.

Sales.—Duc de St. Aignan, Paris, June 17, 1776 (1200 francs).
Gros, Paris, April 14, 1778 (3121 francs).

38. **Landscape with a Cottage.**—The cottage with a barn stands amid trees on one side. Near it is a little pool where a man is angling. On the other side is a road, on which are a huntsman carrying hawks, some dogs, and a horseman. In the distance are houses amid trees. Figures by Lingelbach.

Canvas on panel, 16½ inches by 14 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 164 (67 florins, Fouquet).

39. **Landscape with Houses.**—Many trees, woods, banks, and a pool with swans. A distant view. Six figures and a dog. The bark and foliage of the trees are skilfully rendered; the sky is warm in tone. Figures by Lingelbach.

Dated 1659; canvas, 23½ inches by 28 inches.

Sale.—P. A. J. Knijff, Amsterdam, July 18, 1785, No. 146 (450 florins, De Vrij).

40. **Landscape with an old Castle and a Cottage.**—The cottage stands amid trees. In front is a man with hounds. A peasant with a cow stands near another peasant. In the distance a shepherd drives his sheep. Bright in colour.

Panel, 18½ inches by 15½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 527 (112 florins, Fouquet).

41. **Landscape with a Cottage.** Sm. 56.—A woman seated in the cottage converses with a man standing before her. [Pendant to 646.]

Panel, 8½ inches by 6½ inches.

Sale.—Destouches, Paris, 1794 (901 francs, with pendant).

42. **Landscape with a Brick Tower.** Sm. 52.—On the left is a brick tower inhabited by peasants. A woman walks up steps outside the tower. A man in a black cloak passes a large gateway.

Panel, 13½ inches by 10½ inches.

Sale.—Destouches, Paris, 1794 (912 francs).

43. **Landscape with a Thatched Cottage.** Sm. 11.—On the left are some fine trees within a fence. In front are two figures with animals.

Canvas, 24 inches by 31 inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (1500 francs).
C. Tolozan, Paris, February 23, 1801 (2485 francs).

43*a*. **Landscape with Cottages.**—With a barn, a well, and a fence in the right foreground. On the barn is a vine. Beside it and beyond it are various tall trees. On the left a peasant boy rides a chestnut horse along an uneven path, which is partly overgrown with grass and weeds. Near by is a herdsman with two dogs, one of whom he is trying to restrain. A woman with a burden and a child come down the path. Two older persons, seen from the back, are going away. Figures by Philips Wouwerman.

Canvas, 27 inches by 32½ inches.

Sale.—Amsterdam, September 29, 1802, No. 58 (450 florins, Vinkeles).

44. **Landscape with Avenues of Trees and a Farm-house,**

Sm. 22.—At the door a woman stands watching the poultry in the road. With other figures attributed to Lingelbach.

Canvas, 13 inches by 15 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777 (1200 francs).
Marin, Paris, 1790 (1160 francs).
Saint-Martin, Paris, May 7, 1806, (850 francs).

45. **Landscape with a Tavern.**—In the foreground is a tavern. Outside it a horseman is drinking. Beyond are wayfarers. Full of sunlight. Figures by Lingelbach.

Canvas, 41 inches by 57½ inches.

Sale.—E. M. Engelberts and J. Tersteeg, Amsterdam, June 13, 1808, No. 173 (175 florins, T. Boele).

46. **Landscape with a Small Farm.**—Beside the farm are a haystack and a little barn amid tall trees. In front is sandy ground with bushes. A peasant with a dog walks away. Full of sunlight and strongly painted.

Canvas, 11 inches by 12 inches.

Sale.—Utrecht, November 7, 1810, No. 30 (42 florins).

47. **Landscape with a Large Farm.**—A road leads past the farm-house and through a wood. In front of the farm-house the road is fenced. At one side is a cornfield. In front are a man and woman on horseback. A pedlar approaches the farm. At the edge of the wood are other wayfarers. On the opposite side is an open hilly landscape with figures. Delicate in tone and broad in style. The foliage is handled with rare skill. Figures by Philips Wouwerman.

Canvas, 37½ inches by 51½ inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 98.

48. **Landscape with a Cottage.** Sm. 98.—On the road in front of the cottage are three peasants and some fowls. Beyond are a windmill and a house.

Panel, 9 inches by 8 inches.

Sales.—R. de St. Victor, Paris, November 26, 1822 (805 francs).
Comte Pourtalès, London, 1826 (£41).

49. **Landscape with a Farm.**—The farm is on the left. Between high trees beside a stream on the right the spectator sees into a wood. In front are plants. Broad in style.

Canvas, 31 inches by 24 inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 63 (230 florins).

50. **Landscape with a Water-mill.** Sm. 96.—In front is a broad watercourse, separated by a strip of turf from a road. This road, which makes a curve, is bounded on the one side by trees and by a fence of boards, posts, and tree-trunks, the holes in which are filled with straw. The road leads to a water-mill standing at the foot of a hill. On the right is a thatched cottage, built of wood and stone with a porch, which

stands out against the green background. A man carrying a basket and a woman leading a child are by Lingelbach. Possibly identical with 67*a*.

Panel, 14 inches by 18 inches.

Sales.—R. de St. Victor, Paris, November 26, 1822, No. 210 (2400 francs).
Sébastien Erard, Château La Muette, April 23, 1832, No. 180 (1560 francs).

51. **Landscape with a Farm-house.** Sm. 127.—On a road winding through sandy country is a woman with a basket on her head; with her are a boy and a dog. Farther back a man stands beside a man and woman who are seated on the ground. Beyond are other figures. To the left is a farm-house within a fence, with a few trees. To the right are a high sandy bank and an old tree near a pool. Figures by Lingelbach. [Pendant to 246.]

Canvas, 24 inches by 28 inches.

In the Donaldson collection, Edinburgh, 1835 (Sm.).

52. **Landscape with the Ruins of an old Castle (Brederode?).** Sm. Suppl. 35.—The ruins fill the right half of the picture. On a road passing the front of the ruins is a woman with a bundle on her head and a child at her side. To the left of her a man sits on a bank, with his back to the spectator. To the left is a view of the distance. A "pleasing picture" (Sm.).

Signed and dated 1661; canvas, 15 inches by 18 inches.

In the possession of Sm., who sold it in 1841 in Paris.

53. **Landscape with a Cottage.** Sm. Suppl. 32.—The cottage stands amid trees. In an out-building a woman is scouring a pot on the top of a cask. A stream flows past the front of the cottage. On the opposite side a road leads between banks over a hill; a horseman is riding down the road. At the roadside a woman and a child with a basket are resting. Farther back, in the centre, is another cottage amid trees.

Panel, 18 inches by 24½ inches.

In the possession of T. Emmerson, London.
In the collection of W. Theobald, London, 1842 (Sm.).

54. **Landscape with a Wall Overgrown with Creepers.** Sm. 20.—In a fenced enclosure is a withered tree. Near the tree are a woman seated with a child, and a man reclining, with a dog. Opposite to them, in front of a tavern, a lad puts hay into a manger. The innkeeper's dog barks at the other dog. Beyond, on a hill, is a post waggon with four horses. Sunny background. The figures are attributed both to Lingelbach and to Philips Wouwerman.

Signed and dated 1659; canvas on panel, 20½ inches by 18 inches.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 380 (352 florins, Fouquet).
Randon de Boisset, Paris, February 3, 1777, No. 55 (1510 francs).
Duc de Morny, Paris, May 31, 1865, No. 90 (30,500 francs).

55. **Landscape with a Village Church and Cottages.**—With

a flock of geese and their keeper. In front are a sandhill and a dead tree. Figures by A. van de Velde.

Canvas, 8½ inches by 14½ inches.

Sale.—Von Landauer, Stuttgart, November 15, 1869, No. 96.

56. **Landscape with a Farm.**—The farm-house, overgrown with vines, stands in front beneath trees. Near it is a horseman with two dogs. A view of the sunlit distance. The wall, the ground, and the trees are in the master's best manner. The figures are attributed both to P. Wouwerman and to P. de Laar. [Pendant to 57.]

Panel, 20 inches by 23 inches.

Sales.—Amsterdam, May 23, 1798, No. 209 (394 florins, with pendant, Boom).
J. Roelofs, Amsterdam, March 8, 1824, No. 166 (240 florins, with pendant, Van der Wall).
The widowed Madame Van der Wall, Amsterdam, March 17, 1874, No. 111.

57. **Landscape with a Homely Inn.**—The inn stands on the left near tall trees. In front is a man on a dappled-grey horse; a groom puts fodder in a trough. Beyond is a dog. In the distance are big trees and a wood in hilly country. The figures are attributed both to P. Wouwerman and to P. de Laar. [Pendant to 56.]

Panel, 20 inches by 23 inches.

Sales.—Amsterdam, May 23, 1798, No. 210 (394 florins, with pendant, Boom).
J. Roelofs, Amsterdam, March 8, 1824, No. 166 (240 florins, with pendant, Van der Wall).
The widowed Madame Van der Wall, Amsterdam, March 17, 1874, No. 112.

58. **Landscape with a Farm.**—The farm consists of three buildings which stand on the left beside a road at the foot of a hill with clumps of trees. On the road are two peasants and a woman. To the right are two trees. Beyond is a village church-tower at the foot of a hill. An early work.

Signed on the left at foot with the monogram; panel, 7 inches by 9 inches.

Sale.—John W. Wilson of Brussels—1873 catalogue, p. 131—Paris, March 14, 1881, No. 125 (900 francs).

59. **A Wooded Landscape with an Old Thatched Farm-house.**—The farm-house stands in the shade of an oak with scanty foliage. At the open gate of an enclosure stands a shepherd with a stick in his hand. A dog coming out of a doorway tries to stop him from entering. Near a tree are sheep. In front two pigs lie amid tree-trunks and weeds. In the wooded distance are figures and cattle. The figures are attributed both to A. van de Velde and to P. Potter.

Signed in full; canvas, 20 inches by 16 inches.

Sales.—J. Rendorp, Amsterdam, October 16, 1793 or July 9, 1794, No. 69 (515 florins, Spaan).
H. Muilman, Amsterdam, April 12, 1813, No. 188.

G. van der Voort, Amsterdam, March 13, 1877, No. 39 (700 florins, Vischer).

Jansen and Altmann, Amsterdam, March 3, 1891, No. 126 (1300 florins).

59*a*. **A Thatched Cottage.**—The cottage stands on a mossy hill near three leafless willows. At the foot of the hill a tree-trunk half-stripped of its bark lies amid rubbish and thistles. A little white dog with red spots crouches beside a pack-saddle. In the middle of the winding road that passes the cottage a peasant bridles a chestnut horse. On the bank to the left of the road sit a pedlar and his wife; the woman holds a distaff. According to the sale catalogue this was perhaps an early work by Philips Wouwerman with figures by Isack van Ostade.

Canvas, 26 inches by 28½ inches.

In the collection of Prince Paul Troubetzkoy.

Sale.—Paris, May 7, 1896, No. 102 (3800 francs).

60. **Landscape with a Ruined Abbey.**—With peasants and sheep grazing.

Signed in full; panel, 12 inches by 14 inches.

Sale.—Berlin, May 18, 1897, No. 104.

61. **LANDSCAPE WITH HOUSES.**—A waggon and figures. The picture is reminiscent of Hobbema's early work but lacks his quality. It might well be an early work by Wijnants.

12 inches by 17 inches.

Sale.—W. Baines, and others, London, March 8, 1902, No. 151 (£68 : 5s.).

62. **A Flat Landscape with Bushes and Two Cottages.**—The cottages are behind a fence in the left middle distance. In front of them, to the right, a tree rises high above the gables. In the left foreground, beside a road leading to the cottages, sits a woman with a bundle. Another woman stands at her side. On the road a boy plays with a dog. In the right centre foreground, behind a fence, comes a peasant with a bundle under his arm. To the right is open country with bushes. On the horizon is a church-tower.

Signed on the fence to the right with the monogram; panel, 16 inches by 20½ inches.

Sale.—A. Grossmann, Munich, October 30, 1902, No. 163.

63. **LANDSCAPE WITH A RUINED BUILDING.**—Horsemen and wayfarers. A dark and decorative picture.

The signature is not wholly convincing; canvas, 61 inches by 78 inches.

Sale.—London, February 13, 1904, No. 43.

64. **A WOODED LANDSCAPE WITH A FARM.** Sm. 51. —The farm, on the right, has three thatched cottages. The smallest, in the middle, stands a little way back. The one on the right is cut off by the frame. In front of the middle cottage a woman stands scouring a pot; to the left of her is a dead willow tree beside a well. In front of the well and to the right are hens. In the left foreground a man rides

away along a road shaded by trees; a peasant and a dog come towards him. In the middle distance, to the left of the tallest tree, a man with a basket on his shoulders walks away. An early work.

Signed on the right at foot; canvas, 26½ inches by 32½ inches.

Sale.—T. Emmerson, London, 1829 (£101 : 17s.).
In the collection of J. Piel, London, 1835 (Sm.).
Sales.—D. Sellar, Paris, June 6, 1889, No. 92 (2700 francs).
C. Sedelmeyer, Paris, May 25, 1907, No. 219 (2300 francs).

65. **A Romanesque Village Church.**—The church stands on the left beside a road leading away from the foreground. The imposing tower has a pyramidal roof; the upper storey has three round arched window-openings. On the nave roof is an empty stork's nest. Beyond the church to the right is a clump of trees. In the left foreground is a dead tree stump. A horseman comes along the road. Farther back a man and woman walk away. The road disappears into a wood. On the horizon to the right is a range of hills.

Signed on the edge at foot with the monogram; panel, 30 inches by 22½ inches.

Sale.—F. Clemm, Berlin, December 3, 1907, No. 246.

66. **Pastures with Brick Houses.**—In front of the houses in the middle distance is an avenue of large trees, with figures which appear to be by A. van de Velde.

Signed and dated 1665; canvas, 58 inches by 84½ inches.

Sale.—J. L——, Paris, December 14, 1908, No. 93.

67. **LANDSCAPE WITH A WOODEN HUT.**—The hut stands on the right in front of a clump of tall trees by a sandy road. In the right foreground is a man with a brownish-red cow. To the left is a woman in white, yellow, and blue with a boy and a dog. Farther back a man on a grey horse rides up, with a wayfarer. Beyond is another horseman. At the open door of the hut a woman is feeding fowls. Above is a dovecot with doves. Figures by Lingelbach.

Canvas, 15 inches by 17 inches.

In the possession of Anthony Reyre, London, 1920.

67*a*. **A Farm.**—Possibly identical with 50.

Panel, 13½ inches by 18½ inches.

Sale.—Earl of Camperdown, and others, London, May 27, 1921, No. 45.

68. **A WOODED LANDSCAPE WITH A STAG HUNT.** Sm. 35.—From the foreground a sandy road leads into the distance, with a wood to the left. In front to the left is a withered oak. The stag runs across the road to the right, followed by three hounds and a man on a grey horse. A huntsman follows on foot; in the middle distance is a man blowing a horn. On the road in front a little girl and a boy leaning on a stick stand watching the sport. In the right foreground is a wattle fence. On the road in the right middle distance is a woman with a child. Beyond is a country house with a red-tiled roof amid trees. Across open meadows to the right is a distant town (Haarlem?).

Signed in full on the right at foot, and dated 1675; panel, 34½ inches by 30 inches.

Exhibited at Budapest, 1910, No. 35.
Sales.—J. van der Linden van Slingeland, Dordrecht, August 23, 1785, No. 529 (405 florins, J. Spaan).
Amsterdam, July 13, 1790, No. 129 (350 florins, J. P. van der Schley).
J. Wubbels, Amsterdam, July 16, 1792, No. 374 (250 florins, Ten Kate).
Amsterdam, August 14, 1793, No. 159 (199 florins).
H. ten Kate, Amsterdam, June 10, 1801, No. 180 (158 florins, C. L. Reynders).
Comte R. de Cornélissen, Brussels, May 11, 1857, No. 104.
Gilkinet, Paris, April 18, 1863, No. 44 (710 francs).
Thirion, Paris, June 10, 1907, No. 27 (3000 francs)—the date wrongly given as 1635.
In the collection of Marczel von Nemes, Budapest.
In the collection of the late K. Lanz, Mannheim, 1917 catalogue, No. 81.

69. **A RIVER SCENE WITH A STAG HUNT.** Sm. 5.—On the right a placid river flows away into the distance. To the left is a barren hill with a clump of trees on the top. From behind the hill in the middle distance the hunt appears. The stag is leaping into the river. He is followed by two hounds, a huntsman on foot, two horsemen, and, at some distance, by a woman on horseback. Another stag is swimming in mid-stream. To the right, across the river, is a distant view of hills. Figures by A. van de Velde.
Panel, 10½ inches by 15½ inches.

Lithographed.
Exhibited in Brussels, 1855.
Sales.—F. Drabbe, Leyden, April 1, 1743, No. 48 (36 florins, P. van Dijk) (Hoet ii. 79).
Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 119 (61 florins) (Hoet ii. 298).
Blondel d'Azincourt, Paris, April 18, 1770, No. 14 (1040 francs).
Blondel de Gagny, Paris, December 10, 1776, No. 79 (900 francs).
Comte de Vaudreuil, Paris, November 24, 1784, No. 46 (1051 francs, Le Brun).
In the collection of the Duc d'Arenberg, formerly in Brussels and now probably at Nordkirchen, Westphalia, 1859 catalogue, No. 66; it was in the collection in 1829, No. 100.

70. **Landscape with a Stag Hunt.**—On the edge of a wood. A masterpiece. Figures by A. van de Velde.
Canvas, 45½ inches by 43½ inches.

Mentioned by S. S. Roland, Söder, 1797, p. 128.
In the Von Brabeck collection, first at Hildesheim, then at Söder, 1792 catalogue, No. 95.

71. **Landscape with a Stag Hunt.**—Huntsmen come riding to a pool amid great trees. In front hounds are close on the trail of a powerful stag.

Canvas, 34½ inches by 30 inches.

Sale.—H. Treuer, and others, Frankfort-on-Main, April 27, 1891, No. 124.

72. **A Hilly and Wooded Landscape with a Stag Hunt.**—In the right foreground, at the edge of a steep cliff, two tall oaks with scanty foliage stand so that their trunks cross. One is cut off by the frame; the other on the left rises above the centre of the picture. In the left foreground are smaller trees. In the middle is an undulating plain. In front of a low bank with trees, two horsemen with hounds gallop to the right after a stag near a shallow pool. In the distance to the right are hills. Cloudy sky.

Canvas, 27 inches by 32 inches.

Sale.—Berlin, May 10, 1921, No. 50; said to have come from a Weber collection, but not in the catalogues of the collection of E. F. Weber, Hamburg.

73. **A WOODED RIVER LANDSCAPE WITH A STAG HUNT.**—Figures by Lingelbach.

43 inches by 62½ inches.

Exhibited at Birmingham, 1888.

In the collection of Lord Northwick.

Sale.—London, June 19, 1922, No. 119.

74. **LANDSCAPE WITH HARRIERS.**—On the right a road comes from a thicket down to the foreground. Down the road comes a sportsman, followed by a man-servant. A white hound stands in a waiting attitude in front of the sportsman. In the centre foreground a black and white spotted hound courses a hare. To the left is a river valley closed by distant hills; a road winds away down the valley. At a bend in the road peasants are resting. On the ground to the left of them lies a felled tree. The figures are attributed to A. van de Velde. [Pendant to 599.]

Signed on the right at foot with the monogram; panel, 8 inches by 10½ inches.

Sales.—J. M. Cok, Amsterdam, December 16, 1771, No. 224 (11 florins 5).
N. Nieuhoff, Amsterdam, April 14, 1777, No. 250 (83 florins, with pendant, J. Wubbels).

In the collection of Viscount Fitzwilliam; bequeathed in 1815 to the University.

In the Fitzwilliam Museum, Cambridge, 1920 catalogue, No. 40.

75. **A HILLY LANDSCAPE WITH A ROAD.**—The road leads from the right foreground down into a river valley. Along the road comes the hunt—a horseman, with a man running in front, and a lady on a grey horse. In the right foreground two hounds course a hare up a sandhill. On the top is a shepherd with his flock at the edge of a wood. At the roadside stand two great trees. In the left foreground a fallen tree lies amid weeds. In the middle distance, where the valley leads away to the right, stands a castle amid clumps of trees. In the distance are hills.

Signed in full, and dated 1667; canvas, 20½ inches by 26½ inches.

In the possession of J. Böhler, Munich; sold in 1910 to Langaard.
In the collection of the late C. Langaard, Oslo, 1913 catalogue, No. 47.

76. **LANDSCAPE WITH HARRIERS.**—To the left is a man of rank on a grey horse. Figures by Lingelbach. [Possibly identical with 81.]

Signed in full on the right at foot, and dated 1666; canvas, 34 inches by 41½ inches.

In the Mannheim Gallery.
In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 576.

77. **A WOODED LANDSCAPE WITH A HUNTING PARTY.**—In the right foreground is a lady on a grey horse. Beside her to the right is a page carrying hawks. By a pool in front are two hounds. Behind the lady is a man on a chestnut horse, followed by two hounds. To the left of this group a man with a hound is coursing two hares, which run up a sandhill on the left. On the hill are scattered trees and bushes. In the right middle distance a coach and pair comes out of a wood. Beyond is a plain with distant hills. Figures by A. van de Velde.

Signed in full, and dated 1666; panel, 16 inches by 21 inches.

Sales.—D. Mansveld, Amsterdam, August 13, 1806, No. 210 (235 florins).
J. Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 18 (6000 florins).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 235.
In the collection of R. Kann, Paris—not in the 1907 catalogue.
In the collection of Madame Adolphe Schloss, Paris.

78. **LANDSCAPE WITH A MAN COURSING HARES.** Sm. 161.—A man in a red coat crosses a fenced road. On the right a hound has just overtaken a hare. Another hound leaps over the fence. To the left are a sandhill and a withered tree. Beyond are a cart with two men and wayfarers. The figures are by a strange hand, but not by W. Schellinks, as Sm. stated, following the catalogue.

Signed in full on the right at foot; canvas, 42½ inches by 42½ inches.

In the collection of Prince E. Sapiega, Grodno; confiscated by the Emperor Nicholas I. in 1832 and given to the Hermitage.
In the Hermitage, Petrograd, 1901 catalogue, No. 1115; Sm. valued it in 1835 at £400.

79. **Landscape with a Huntsman Galloping.** Sm. 7.—The man gallops along a road in front. Men on foot with hounds run from all sides. A hound on the right has started a hare. Open country. The figures are attributed to Philips Wouwerman.

Canvas, 37 inches by 31 inches.

Sale.—Paillet, Paris, 1777 (1316 francs).

80. **Landscape with a Sportsman.**—The man sits by a tree in the left foreground. Beside him lie a dead hare and hunting implements. In the right middle distance is a horseman. Beyond are houses. Figures by Lingelbach.

Panel, 14 inches by 11 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 157 (31 florins, J. P. van der Schley, bought in).

81. **In the Dunes: Harriers.**—On the right, within a fence, is a sandhill with trees, on which a huntsman with hounds courses a hare. Another man in front is watching. By a road in the centre sits a woman. To the left is a horseman. Near him a huntsman with hounds stands conversing with another man. Farther away are wayfarers and a waggon. Beyond are houses and trees. Figures by Lingelbach. [Possibly identical with 76.]

Canvas, 35 inches by 41½ inches.

Sale.—N. Doekscheer, Amsterdam, September 9, 1789, No. 59 (820 florins, Laytsche).

82. **Landscape with Sportsmen Returning Home.** Sm. 134.—A road through wooded and hilly country passes a high bank on the right. On the road are a man on a grey horse and a man on foot carrying a dead hare on his back, with four hounds. Figures by Lingelbach.

Canvas, 25 inches by 34 inches.

In the Beurs collection, Hamburg, 1835 (Sm.).

83. LANDSCAPE WITH A MAN SHOOTING RABBITS. Sm. Suppl. 20.—The man comes along a road on the right from behind a sandy bank. He aims at a rabbit sitting outside its hole nearer the front. On a road leading away to the left comes a horseman with a man on foot. Farther back on the extreme left are another horseman and a man on foot. The roads are separated by a broken fence and a clump of three trees. To the left is a distant view; beyond a wood rises a church-tower. In the distance is a range of hills. "Painted in the artist's most esteemed manner" (Sm.).

Signed in full on the right at foot, and dated 1667; panel, 11 inches by 15 inches.

In the collection of J. Norris, Red Vales, near Bury, 1842 (Sm.).

Sales.—T. Norris, London, 1873 (£204 : 15s., Annoot); *see Art Sales*, ii. 349. Lady Page Turner, and others, London, February 21, 1903, No. 32.

84. A WOODED LANDSCAPE WITH A ROAD.—The road runs from the right foreground into the distance. On both sides of it are woods. On the right come two sportsmen; one carries a dead hare on a stick over his shoulder; the other is stooping down. Four hounds run after them. In the middle distance comes a horseman with a man on foot. To the left, at the roadside, is a thatched cottage built of timber. In front a woman with a pail leans over a well within a fence. In the left foreground lies a felled tree. To the right, along the road, is a view of the distance.

Signed in full on the left at foot; canvas, 27 inches by 28 inches.

In the possession of L. Ehrich, New York, 1908.

85. A HILLY LANDSCAPE WITH SPORTSMEN.—In

front a sportsman on a chestnut horse converses with a beater sitting on a grassy bank. Near the man lies a dead hare tied to a stick. In front are three hounds. In the left middle distance a sportsman with a hound comes down a path. The figures are attributed to A. van de Velde.

Canvas, 17½ inches by 20 inches.

Sales.—Amsterdam, November 23, 1897, No. 50.
Donati-Martini, and others, Amsterdam, November 8, 1898, No. 56 (Van den Burgh).
A. E. von Marenzeller, and others, Vienna, March 11, 1908, No. 64.

86. **A HILLY LANDSCAPE WITH A MAN RIDING AN ASS.**—The man comes forward in the left centre, along a winding road. He sits on one ass and leads another. In front of him walks a woman with a bundle on her right arm. Before her runs a dog. Farther away round a bend in the road come a peasant and a woman. On the sandy slope of a bank to the right a sportsman courses a hare. In the left foreground lies a felled tree. To the left of a clump of trees, on the corner of the bank in the centre, is a view of the distance closed by hills. On the extreme left a house rises above the trees. Figures by Lingelbach.

Signed in full on the right at foot; canvas, 25 inches by 30½ inches.

In the Von Cossel collection, Rheinbeck.

In the Mestern collection, Hamburg, 1877 catalogue, No. 12; sold in 1882 to Weber.

Sale.—E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 287 (4900 marks, Warburg).

87. Identical with 484.

88. **A HILLY LANDSCAPE WITH A HAWKING PARTY.**—Two men are resting in front. One sits on the ground. The other, with a hawk on his wrist and dogs round him, looks to the right. To the left is a hill with a broken fence round it; a path leads through an open gate. Along the path comes a falconer with a hoop of hawks and three dogs. On the hill, seen against the horizon, is a horseman with a hawk on his wrist; a man walks at his side. On the slope are trees and meadows. To the right is a view of the distance. Figures by Lingelbach. Apparently 120 is a replica: cf. 121.

Signed in full on the right at foot, and dated 1667; canvas, 13 inches by 16 inches.

Sale.—Amsterdam, September 24, 1777, No. 173 (13 florins 10, Gravé).

In the collection of E. le Roy, Brussels.

Sales.—Lemaître of Laon, Paris, March 5, 1874, No. 56.
C. R. Ruhl, Cologne, March 15, 1876, No. 118 (6000 marks, the Museum).

In the Wallraf-Richartz Museum, Cologne, 1915 catalogue, No. 732.

89. **A HILLY LANDSCAPE WITH A MAN HAWKING.**—The man is amidst his dogs. To the left is a clump of trees; to the right is a sandhill.

Exhibited at Valenciennes, 1918, No. 408.

In the Lille Museum, 1893 catalogue, No. 908.

90. **A HILLY LANDSCAPE WITH A HAWKING PARTY.** Sm. 124.—A road winds away from the right foreground into the left distance and disappears behind a bank on which grow two great trees. In the right foreground is a man, seen from the back, on a grey horse; he has lifted his right hand to cast off a hawk which is pursuing a bird on the right. To the left of the horseman are a dog jumping up, another sportsman on a rearing horse, and a man-servant who hastens forward. In the right foreground lies a broken beech stem. On the left is a road up a hill on which stands a withered tree. To the left of this a man with a pack on his shoulders walks away. To the right is a view over a river valley towards distant hills. Figures by Philips Wouwerman. A fine morning. "A superlative production of the combined masters" (Sm.).

Panel, 18 inches by 22 inches.

Mentioned by Waagen, ii. 21.

Exhibited at the British Institution, London, 1826 and 1827.

Sales.—H. d'Acquet, Delft, April 25, 1770, No. 7 (280 florins, Van Leyden).
Van Leyden of Amsterdam, Paris, September 10, 1804, No. 110 (600 francs, Le Brun).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 80; it was in the Royal collection in 1826.

91. **A HILLY LANDSCAPE WITH A HAWKING PARTY.** Sm. 75 and Suppl. 16.—On a bank in the left foreground stands a great withered oak. Behind it to the right in a meadow are a grey horse and a cow. From the centre foreground a road leads away uphill towards a wood. Along the road comes a falconer with a hoop of hawks and two dogs. Farther back another man with two dogs sits at the left side of the road. High up the road are a man on a chestnut horse and a woman on a grey. To the right is a view over a deep valley into the distance, which is bounded by hills. The figures are attributed to Lingelbach. A fine morning.

Signed in full, and dated 1661; canvas, 20 inches by 25½ inches.

Mentioned by Waagen, ii. 256.

Exhibited in London, 1834, with the Duchesse de Berry's collection (priced at £300); at the British Institution, 1840, No. 124; at the Royal Academy Winter Exhibition, 1886, No. 87.

In the collection of Jacob de Vos, Amsterdam; sold, August 14, 1785, for 650 florins to Van der Pot.

Sales.—G. van der Pot, Rotterdam, June 6, 1808, No. 147 (905 florins, P. Roelfsema).
Le Rouge, Paris, April 27, 1818 (5600 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 63 (6510 francs, Hasard for Périer).
Casimir Périer, Paris, April 18, 1838 (8000 francs); *see* C. Blanc, *Trésor*, ii. 434.

In the collection of Charles Heusch, London, 1840.

In the collection of F. Heusch, London, 1854.

In the collection of Alfred de Rothschild, London, 1884 catalogue, No. 45.

In the collection of Almina, Countess of Carnarvon, London.

92. **LANDSCAPE WITH A HAWKING PARTY.** Sm. 114.

—A road leads from the right foreground through rolling country into the distance. On the road a woman and two men on horseback, with attendants and hounds, are going to the chase. At the roadside sits a falconer with a hoop of hawks. Beside him stands a man with two hounds in leash. On the road are three other hounds. In the left foreground an almost leafless oak stands amid docks and brambles; near it lies the trunk of a beech. Beyond is the edge of a thick wood. The figures are attributed to Lingelbach. "An example of the choicest quality" (Sm.).

Signed in full, and dated 1666; canvas, 29 inches by 33½ inches.

Mentioned by Waagen, Suppl. 162.

Exhibited at the British Institution, London, 1852, No. 99; at the Royal Academy Winter Exhibition, 1877, No. 102.

In the collection of Abraham Robarts, London, 1835 (Sm.).

In the collection of A. J. Robarts, London.

93. **LANDSCAPE WITH A HUNTING PARTY.**—Several persons on horseback. On the road are a horseman with a woman behind him and a falconer with hounds. To the right is a hill with old towers and a tavern. Figures by Lingelbach.

Signed in full; canvas, 15½ inches by 20 inches.

In the Mannheim Museum, 1900 catalogue, No. 193.

94. **LANDSCAPE WITH A HAWKING PARTY.** Sm. 171. —The party come along a road towards the front. A man rides a grey horse and a woman a chestnut horse. In front of them walks a man carrying a hoop of hawks. Behind them is another man with hounds. To the left is hilly country with a thatched cottage amid trees. To the right are an old and broken elm and a young elm at its side. A peasant with a sack on his back goes towards the cottage. In the distance is a horseman.

The remains of the full signature on the right at foot; canvas, 26 inches by 21 inches.

Lithographed by K. Auer.

In the Zweibrücken Gallery

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 578—now in the store-room; it was there in 1835 (Sm.).

95. **LANDSCAPE WITH A HAWKING PARTY.**—The party comes along a road sloping down to the front. A man rides a chestnut horse, which is rearing; the woman at his side is riding a pale dun horse. They are followed on foot by a falconer and two men-servants. Hounds are roaming about the sandhills. In the left foreground stands a withered oak, with a fallen tree amid bushes at its foot. Beyond is the edge of a wood. To the right are a wayfarer and a shepherd with sheep. Blue sky with white and grey clouds. Figures by A. van de Velde. The left side of the composition resembles that of 143.

Signed in full by Wijnants on the right at foot and with the monogram by A. van de Velde; canvas, 24 inches by 31½ inches.

Sales.—H. Hope Edwardes, and others, London, April 27, 1901, No. 76.

V. Phaland, and others, Amsterdam, April 24, 1906, No. 129 (2500 florins, Vliermans).

In the collection of J. Hage, Nivaa, Denmark, 1922 catalogue, No. 69; bought in 1906 in Amsterdam.

96. **Landscape with a Mounted Sportsman.**—With a man carrying a hoop of hawks. [Possibly only a replica.]

Signed with the monogram.

In the Fourché Museum, Orleans, 1908 catalogue, No. 229.

97. **LANDSCAPE WITH A MAN HAWKING.** Sm. 139.—To the left is a high bank surmounted by two trees and bushes; at the foot lies a tree-trunk amid thistles. In front, on a road winding round the bank, is a man on a grey horse, with a falconer carrying a hoop of hawks. Behind them are three hounds. To the right is a view over meadows with trees; a shepherd leaning against a tree watches his flock of sheep and two cows, one of which is lying down. Beyond are a village and a windmill.

Signed in full on the right at foot; panel, 11½ inches by 10½ inches.

Engraved by Darnstedt, Filhol and Landon.

In the Boutin collection, Paris; given by his heirs in 1795 to the Louvre; valued by the experts in 1816 at 1500 francs.

In the Louvre, Paris, 1922 catalogue, No. 2638.

98. **LANDSCAPE WITH A HAWKING PARTY.** Sm. 126 and Suppl. 10.—In the left foreground are two dead trees, one of which has been cut round. To the right, beside a road leading into the distance, sit two sportsmen. One of them converses with a falconer, who stands before him, holding a hoop of hawks. Behind the falconer is a hound; another is nearer to the front. In the middle distance is another man with two hounds. To the left, behind the dead trees, is a grassy slope with a rough fence in front and a wood on the top. To the right is a view over a plain with hills beyond. The figures are attributed to Lingelbach. "A very excellent picture" (Sm.).

Signed in full on the right at foot; canvas, 24½ inches by 30 inches.

Exhibited at Amsterdam, 1912, No. 37.

Sale.—Charles de Man, Antwerp, September 9, 1816, No. 63 (1660 florins, Van Hal).

In the collection of J. J. van Hal, Antwerp.

In the collection of F. Boursault, Paris; bought as a whole in 1836 by Artaria for E. Higginson.

In the collection of E. Higginson, Saltmarsh Castle, 1842 catalogue, No. 125.

Sales.—E. Higginson, London, June 4, 1846 (£420, Nieuwenhuys); *see Art Sales*, ii. 348.

E. Schneider, Paris, April 6, 1876, No. 46 (8200 francs).

M. Rickoff, Paris, December 4, 1907, No. 27 (10,600 francs, E. Fischhof).

In the possession of Fred. Muller & Co., Amsterdam, 1912.

In the possession of C. Sedelmeyer, Paris, 1922.

98*a*. **Landscape with a Falconer.**—The falconer goes away along a road to the left, with four dogs. He carries a hoop of hawks

and has a gun on his shoulder. In front of him, in the centre, a woman with a child in her lap sits at the roadside; near her is a boy. To the right is a pool with two figures. In the left middle distance, beyond a willow, is a hill with three tall trees and a man. In the distance to the right is a country house. Figures by Lingelbach.

Panel, 16½ inches by 14 inches.

Sale.—N. Sidoroff, Petrograd (?), 1909 (Shchawinski).

In the collection of W. Shchawinski, Petrograd, 1917 catalogue, No. 20.

99. **IN THE DUNES: WITH A POOL.**—The pool extends from the right foreground into the distance; on it are two swans. On the left a road leads over a sandhill. On the road in front a sportsman with hawk on wrist stands conversing with a man sitting on the ground: in front of him to the left are hounds. In the middle distance, where the road is lost in a wood, is a man on a grey horse; to the right of him a man sits at the roadside. In the centre foreground lie two felled trees. To the right is a view of the distance, with hills on the horizon. Figures by Lingelbach.

Canvas, 24 inches by 30½ inches.

Acquired by Sir Frederick Cook, Bart., Richmond, in 1892 (with another picture for £800).

In the collection of Sir Herbert Cook, Bart., Richmond, 1914 catalogue, No. 388.

100. **A WOODED LANDSCAPE WITH A HAWKING PARTY.**—Three horsemen come along a road leading down to a stream in the left foreground. The nearest man takes a hawk from a falconer. On the right a man under the trees sounds a horn. Near him another man, seen from the back, sits on a tree-trunk. A lad holds the bridle of the horse in the centre. Beside him is a boy with two dogs. In the right foreground two tree-trunks lie amid weeds. Beyond the stream is a bank, with four hounds. Hilly distance, with houses. [Possibly identical with 110.]

Signed in full on the left at foot, and dated 1668; canvas, 43½ inches by 53 inches.

Sales.—Amsterdam, August 10, 1785, No. 373 (405 florins, De Rooy).
Amsterdam, November 14, 1791, No. 106.
H. Croese, Amsterdam, September 18, 1811, No. 107 (340 florins, bought in).
Croese, Amsterdam, July 20, 1812, No. 79 (199 florins, Waterham).

In the collection of Sir Herbert Cook, Bart., Richmond, 1914 catalogue, No. 389.

101. **Landscape with a Hawking Party.**—A horseman is on an uphill road, at the side of which is a small cottage. In front of him walks a falconer with a hoop of hawks and two hounds. A distant view. Figures by Lingelbach.

Panel, 21½ inches by 14 inches.

Sale.—Amsterdam, June 21, 1774, No. 274 (46 florins, Van Diemen).

102. **A Hilly Landscape with a Falconer.**—The falconer with two dogs comes down a rough road on the left, passing a sportsman

who is resting. In the right foreground a horseman and a man with two dogs come down a hill. To the left are a man and a woman on horseback with dogs and a coach and four. Strongly painted and full of sunlight. Figures by Lingelbach.

Panel, 16 inches by 21 inches.

Sale.—J. Christiaanze, Amsterdam, November 17, 1779, No. 137 (20 florins, Yver).

103. **In the Dunes: with a Man Hawking.** Sm. 25.—On a sandhill is a sportsman with a peasant. Farther away is a herdsman with a flock of goats. In front is a pool, on the edge of which are water-plants. To the right is an old tree. Figures by A. van de Velde.

Panel, 8 inches by 12 inches.

Sale.—Nogaret, Paris, 1780 (290 francs).

104. **Landscape with Hills and Trees and a Vista.**—Figures and horses. On a flat pasture two sportsmen are netting partridges, which are driven by a dog. Figures by Lingelbach.

Canvas on panel, 13 inches by 16½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 290 (50 florins, Bosch).

105. **Landscape with a Man Hawking.**—The man with his hawks and dogs comes down a hill on the right. On a hill in the distance to the left are men and women on horseback. Figures by Lingelbach.

Canvas, 14½ inches by 19½ inches.

Sale.—J. van der Maas, widow of P. van Spijk, Rotterdam, June 30, 1783, No. 83 (100 florins, Spruyt).

106. **An Open Landscape with a Man on a Grey Horse.** Sm. 38.—The horseman with poultry passes beside a hillock. To the left, beyond two trees, is a peasant with a plough. Figures by Lingelbach.

Canvas, 31 inches by 23½ inches.

Sale.—Lambert and Du Porail, Paris, March 27, 1787 (901 francs).

107. **A Hilly Landscape with a Hawking Party.** Sm. 50.—The party are on a winding road. With them is a falconer carrying a hoop of hawks. Painted in his finished manner and in a clear and admirable tone of colouring.

Panel, 14 inches by 11½ inches.

Sale.—Destouches, Paris, 1794 (1851 francs).

108. **Landscape with a Hawking Party.** Sm. 53.—[Pendant to 377.]

Panel, 8½ inches by 6½ inches.

Sale.—Destouches, Paris, 1794 (678 francs, with pendant).

109. **In the Dunes: with Trees.**—By a little stream in front stands a groom holding the bridle of a saddle-horse. The rider has dismounted to shoot at a bird. Beyond is a wayfarer, with other accessories.

Panel, 20½ inches by 25½ inches.

Sale.—Amsterdam, June 16, 1802, No. 209 (33 florins, Yver).

110. **In the Dunes: a Hawking Party.**—Sportsmen on horseback and on foot, with dogs, are hawking. To the right are an old withered tree and an old hollow tree, with bushes and plants. Beyond are felled trees. In the distance are more trees. Figures by Lingelbach. [Possibly identical with 100.]

Canvas, 46 inches by 57 inches.

Sales.—Amsterdam, June 20, 1810, No. 101 (275 florins, De Vries).
Amsterdam, October 11, 1810, No. 103 (500 florins, J. de Vries).

111. **In the Dunes: Water and Trees.**—A horseman, a beggar, and a falconer with dogs. In the distance are cottages. Figures by Lingelbach.

Canvas, 7 inches by 12½ inches.

Sale.—A. Meyntz, Amsterdam, July 15, 1823, No. 150 (400 florins, Nieuwenhuys).

112. **Landscape with an Old Oak.**—The oak stands beside a road which winds away into the distance. On the road are a falconer and a wayfarer. A view of a river. Figures by Lingelbach.

Canvas, 19 inches by 25 inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 106 (605 florins, King Ludwig I.).

113. **Landscape with a Hawking Party.** Sm. 59.—In front is an old oak, at the foot of which, amid docks and thistles, lies a decayed tree-trunk. On a high road is a falconer with a white-spotted spaniel and three other dogs. To the right sits a man with a pack on his back. Beyond him is the entrance to a country house. Near it are a man and a woman on horseback, with three servants on foot and dogs. Figures by A. van de Velde.

Signed and dated 1660; canvas, 36 inches by 44 inches.

Sale.—Coclers, Paris, 1799 (2400 francs).
In the collection of J. R. West, Alscot, 1835 (Sm.).

114. **Landscape with a Hawking Party.** Sm. 122 and Suppl. 23.—A view over broken and undulating country. A road winds away from the left foreground. On the road are a falconer with hawks and four dogs. Beyond are a man and woman on horseback with two dogs. On the slope of a hill at the side are three men. Evening.

Canvas, 10½ inches by 15½ inches.

Engraved by Godfrey.
In the collection of Ralph Fletcher, Gloucester, 1835 (Sm.).
Sale.—R. Fletcher, London, June 9, 1838 (£42).

115. **Landscape with a Hawking Party.** Sm. Suppl. 33.—In the left foreground is a high bank. Beside it are two trees with scanty foliage. Beyond, the ground rises to a thick wood, which extends towards a river on the right. From the right foreground a road winds away into the distance. Two horsemen with servants and dogs are going away along the road. The nearer horseman has a gun on his shoulder and three

dogs behind him. The other rider, on a grey horse, has halted to speak to a man on foot. Two men walk in front of the horsemen; one carries a hoop of hawks and the other a long pole. Four sheep graze at the roadside. Beyond them, a horse and cart, with two persons, comes along the river bank. A fine bright morning. Figures by A. van de Velde. A "capital and splendid work" (Sm.).

Signed on the left at foot with the monogram; canvas, 58 inches by 72 inches—or, according to Sm., 58½ inches by 62 inches.

In the collection of Count Stadion, Vienna.

In the collection of J. B. Puthon, Vienna, 1840 catalogue; sold to Netscher of Rotterdam, who sold it for £600 to De Reus.

In the De Reus collection, The Hague, 1842 (Sm.).

116. **Landscape with a Hawking Party.**—A group of peasants are on a sandy bank near a withered willow. Farther away on a hill sportsmen are hawking near a building with turrets. Figures by B. Gael.

Canvas, 33 inches by 27½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 97.

117. **A River Scene with a Shooting Party.** Sm. 105.—A stream winds through the landscape. To the right of it is a sandhill on which are trees and bushes. On the left is a woman on a bay horse. A man holds the bridle of a chestnut horse, whose rider fires at some waterfowl. Beyond to the right are other figures. The figures are by Philips Wouwerman. [Pendant to 293.]

Signed and dated 1667; canvas, 15 inches by 18½ inches.

In the collection of J. Newington Hughes, London, 1835 (Sm.).

Sale.—J. N. Hughes, London, April 14, 1848 (£96 : 12s., Johnson)—according to a MS. note by Sm. in his own copy of his catalogue.

118. **Landscape with a Sportsman Shooting Wild-Fowl.**—The sportsman stands in front by a fallen tree-trunk at the foot of an oak with rough bark and a majestic crown of foliage. He aims at a flying bird. Beside him is his dog. Beyond is a placid stream with a boat. To the left are meadows with clumps of trees and figures, among them a man on a grey horse galloping. The hills on the horizon are illumined by the sunset.

Panel, 12 inches by 14½ inches.

Sale.—D. van der Schrieck, Louvain, April 8, 1861, No. 151 (500 francs, Le Roy).

119. **Wooded Landscape with a Hawking Party.** Sm. Suppl. 9.—A sandy road falls away to the left, is lost in the hilly country and reappears in the right middle distance. Along the road in the centre come the hawking party. In front is a man on a chestnut horse with white spots, followed by two hounds. Beyond him is a falconer carrying a hoop of hawks. On the left a man has dismounted from a grey horse. A sportsman with a gun rests on a sunny bank; near him lie two hounds. In the left foreground stands an old oak which has lost most of its bark and has a withered top. To the right is a view of hilly country, through

which comes a post-waggon and four; in front of the waggon are a shepherd and some runners. At the foot of the hills on the horizon is an avenue of trees. Evening. Figures by Lingelbach.

Signed; panel, 13½ inches by 17 inches.

In the possession of Sm., who sold it to Munro.
In the collection of J. H. Munro, Novar, 1842.
Sale.—Prince P. Demidoff, San Donato, Florence, March 15, 1880, No. 1070.

120. **Landscape with Sportsmen Resting.**—In front a sportsman in blue sits on the ground; another man in red stands beside him. Near a gate in a fence are three hounds. The fence surrounds a sunny sandhill, planted with oaks and willows. On a road leading down the hill are a horseman, a man on foot, and a falconer with hawks. To the right is another sportsman. Figures by Lingelbach. Apparently a replica of 88. Cf. 121.

Signed and dated 1656; canvas, 13½ inches by 16½ inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 575 (3300 francs).

121. LANDSCAPE WITH A SANDHILL.—The hill is covered with bushes and slender trees and has a fence round it. To the right are two pollard willows, with a view of the plain. In front are an old tree-trunk and weeds. Here are sportsmen with dogs; they await a falconer who descends the hill. Morning. The figures are ascribed to Lingelbach. Possibly the same composition as in 88 and 120; possibly identical with 120.

Canvas, 14½ inches by 17 inches.

In the Rupprecht Exhibition, Munich, 1889, No. 611; from the collection of C. Rost, Dessau.

122. A HILLY LANDSCAPE WITH SPORTSMEN RETURNING HOME.—On a road, which has a hedge on the left, a man on a grey horse halts to converse with a falconer who stands amidst several hounds. The figures are ascribed to A. van de Velde.

11½ inches by 15 inches.

Sale.—L. Tabourier, Paris, June 20, 1898, No. 191 (1600 francs, Level).

123. A RIVER SCENE WITH A STONE BRIDGE.—The river flows away on the left. The bridge, of a single arch, is in the middle distance. At the right side of the bridge is a ruin with a round tower. Along the bank to the right runs a road. On the right foreground are a horseman standing beside his horse, a woman on a grey horse, and several hounds. Farther away is a falconer with hawks and hounds. On the extreme right is a rocky bank. On each side of the river is a clump of trees. The figures are ascribed to Lingelbach.

Signed on the right at foot—said to be signed also by Lingelbach; canvas, 32 inches by 40 inches.

Sale.—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 267 (1350 marks).

124. LANDSCAPE WITH A COTTAGE.—The cottage stands on a bank in the left middle distance. From the cottage a road

comes down to the right foreground. Another road on the right leads into the distance. Beside this road a sportsman with two hounds is seated; he converses with a horseman who has halted. To the right of this man are two hounds in leash. From farther away come a falconer with a hoop of hawks and two horsemen. In the left foreground are an opening in a hedge and a dead willow. To the right of this a felled tree lies amid weeds. In the right foreground is a little stream. The figures are attributed to Lingelbach.

Signed in full on the left at foot, and dated 1665; canvas, 34 inches by 41 inches.

In a private collection in Ireland.
Sale.—London, June 14, 1875 (£388 : 10s.).
In the collection of Baron Königswarter, Vienna.
In the possession of C. Sedelmeyer, Paris, "Catalogue of the First Hundred Paintings," 1894, No. 55.
Sales.—C. Sedelmeyer, Berlin, November 16, 1897, No. 66.
London, June 22, 1901, No. 51.
E. Fischhof, Paris, May 16, 1904, No. 52 (2500 francs).

125. **LANDSCAPE WITH A SPORTSMAN SHOOTING BIRDS.** Sm. 163.—The sportsman, standing in the left foreground at a bend in a road, fires his gun at a bird above to the right. To the left of him his groom holds his horse. Farther away come two peasants. From the distance a horseman and a man on foot come through the scattered trees. On the extreme left a man sits at the roadside. In the right foreground is a gnarled and decayed oak amid weeds in front of a broken fence. In the centre, between clumps of trees, is a view of distant hills. Figures by Philips Wouwerman. "A beautiful production" (Sm.).

Signed in full on the left at foot, and dated 1663; canvas, 19½ inches by 24 inches.

Etched by L. C. Penet:
Exhibited at the British Institution, London, 1853, No. 104.
Sale.—C. Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766, No. 65 (450 florins, Van Sneek) (Terw. 551).
In the collection of Frederick Perkins, London, 1835 (Sm.).
Sale.—G. Perkins, London, June 14, 1890, No. 34.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 233.
Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 96 (6000 marks).

126. **A WOODED LANDSCAPE WITH A HAWKING PARTY.**—In the right foreground is a high bank overgrown with bushes and docks. By it is an old willow stem. The end of a broken branch projects into a stream which flows round the bank. In the water are three ducks. On a road leading from the left to the centre a man stands conversing with a woman seated at the roadside. Beyond are a man on a chestnut horse and a woman on a grey, with falconers carrying hawks and with hounds. A view over fertile country towards distant hills. The figures are ascribed to Lingelbach.

Signed and dated 1667; canvas, 37½ inches by 46½ inches.

Exhibited at the British Institution, London, 1853, No. 24.

In the possession of Sm., who bought it in Paris and sold it in 1849 to J. E. Fordham.

Sales.—C. Searisbrick, London, May 11, 1861 (£128, Mainwaring); *see Art Sales*, ii. 348.

Massey-Mainwaring, and others, London, April 10, 1907, No. 608 (£136 : 10s., P. and D. Colnaghi).

127. **IN THE DUNES: SPORTSMEN.**—In the right foreground is a fenced enclosure overgrown with weeds; at the edge of it are two withered trees. Beyond are the dunes. On the top to the extreme right a sportsman is firing at game; a dog runs in front. On the left a road with deep ruts leads away; a horseman with a hawk on his wrist rides off. Farther back comes a man. To the left is a view across a plain towards the distant hills.

Signed in full on the right at foot; canvas, 9 inches by 11½ inches.

Exhibited at Cologne, 1840, No. 117.

In the collection of Joseph Essingh, Cologne, 1840.

Sales.—A. J. Essingh, Cologne, September 18, 1865, No. 249.

G. von Gerhardt of Budapest, Berlin, November 10, 1911, No. 23.

128. **A Wooded and Hilly Landscape with a Hawking Party.**—Three men and a woman on horseback with hounds. The nearest man has a hawk on his wrist. In the distance to the right is a little town. To the left are a group of houses and a ferry-boat crossing a stream.

Canvas, 26½ inches by 34½ inches.

Sale.—F. Pollard, and others, Dordrecht, April 24, 1917, No. 174.

129. **A WOODED LANDSCAPE WITH A HAWKING PARTY.** Sm. 44.—On the right a road winds away into the distance. On the road are several men and a woman on horseback, with attendants and dogs. Elsewhere in the landscape are peasants. In all there are thirteen figures, with five horses and four dogs. In the left foreground stands an old and weather-beaten oak, beside the trunk of a fallen tree lying amid thistles and other weeds. Blue sky with storm clouds. The figures are attributed to Philips Wouwerman but are more probably by Lingelbach. An "excellent picture" which is "painted in the artist's most engaging manner" (Sm.).

Signed in full on the left at foot, and dated 1668—or possibly 1665; canvas, 31 inches by 40½ inches.

Exhibited at the Guildhall Art Gallery, 1895, No. 137, and 1903, No. 142; at the Grafton Galleries, 1911, No. 98.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738, No. 57 (250 florins) (Hoet i. 510, No. 56).

A. Grill, Amsterdam, April 10, 1776, No. 2 (600 florins, J. D. Nijman).

J. B. P. Le Brun, Paris, April 11, 1791 (1972 francs, Paillet); *see* C. Blanc, *Trésor*, ii. 133.

Crawford, London, 1806 (£147, Wrongley); *see* Buchanan, *Memoirs of Painting*, ii. 184.

In the collection of Lady Mildmay, Dogmersfield, 1835 (Sm.).

In the collection of Sir Henry St. John Mildmay, London, 1895 and 1903.
In the collection of Alfred de Rothschild, London, 1911.
In the collection of Almina, Countess of Carnarvon, London.
Sale.—Countess of Carnarvon, London, May 31, 1918, No. 159.

130. **LANDSCAPE WITH A SUNLIT SANDY PATCH.**—Behind the sandy patch is a withered tree. To the right are a thicket and a fallen tree. To the left is a falconer. At the roadside, in front of a cottage, sits a man. From the distance two persons come down a slope.
Canvas.

In the possession of Neupert, Zürich, 1920.

131. **Landscape with a Hawking Party.**—Near a pool.
10½ inches by 12½ inches.

Sale.—F. J. C. Holdsworth, and others, London, April 22, 1921, No. 118.

132. **SANDHILLS.** Sm. 115.—In front is a pool upon which falls the shadow of a dark cloud. A road goes over a hill towards a wood. On the road in front a man who has dismounted from a grey horse converses with a sportsman seated at the roadside. He has with him several hounds. Figures by Lingelbach.
Signed in full on the left at foot; canvas, 20½ inches by 24 inches.

Exhibited in Amsterdam, 1900, No. 170.
In the Six collection, Amsterdam; it was there in 1835 (Sm.); sold in 1907–8 to the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2738*a*.

133. **LANDSCAPE WITH A PLACID POOL.**—On the pool are three ducks. Beside it, in the left foreground, two tree-trunks lie amid weeds near a withered oak. Beyond is a wood. Two boys are fishing. Near them is a man with a spade. In a clump of trees to the left is a sportsman. In the distance to the right are low hills behind a castle. Light clouds in the sky. Figures by Lingelbach.
Signed in full on the left at foot, and dated 1668; canvas, 37½ inches by 50 inches.

Exhibited at Berlin, 1890, No. 332; at the Kaiser Friedrich Museum, 1904–1908.
In the collection of Viscount Harberton, sold in Paris, April 27, 1866.
In the collection of O. von Wesendonck, Berlin.
In the Provincial Museum, Bonn, 1914 catalogue, No. 325; lent by the Von Wesendonck family.

134. **IN THE DUNES: A SPORTSMAN.**—The sportsman with a gun on his shoulder and a dog at his heels walks from the right foreground towards the left. Behind him on the uphill road go a peasant with a burden on his back and a woman. On the hill are trees. In the left foreground a clear stream flows away; it is spanned in the middle distance by a wooden bridge. Beyond is a view of distant hills. Figures by Lingelbach. [Pendant to 532.]
Signed in full on the right at foot; panel, 11 inches by 13 inches.

A replica or copy is 204.

In the Voordecker collection; acquired in 1828 by the Museum.

In the Brussels Museum, 1908 catalogue, No. 528.

135. **LANDSCAPE WITH A ROAD.**—The road leads from the right foreground to open country in the left distance where sportsmen assemble. In the left foreground is a pool in shadow. To the right is a sandhill with two trees with scanty foliage. A man with his hands behind his back, followed by a dog, goes away along the road. Storm clouds partly cover the sky.

Signed on the right at foot with the monogram; canvas, 9 inches by 10 inches.

In the collection of D. Mesman, Cambridge; bequeathed in 1834 to the Museum.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 37.

136. Identical with 219*a*.

136*a*. **Landscape with Trees.** Sm. 137.—The trees on the left rise to the top of the picture. In the immediate foreground lies a fallen tree. Beyond it are two sportsmen with dogs; one sits on the ground. Farther away are a peasant on horseback and a man on foot with a dog. On the slope of a hill a man and a woman sit on the ground. In the right foreground are rocks and a tree-stump. Beyond is a great pool with a castle. In the distance are hills. [Pendant to 431.]

Signed in full on the right at foot, and dated 1657; canvas, 21 inches by 27½ inches.

In the possession of Müller, Berlin; sold in or about the year 1828 to the Hessen-Cassel collections.

In the collection of Wilhelm II. of Hessen-Cassel, at the Palace of Wilhelmshöhe; 1830 catalogue of the Cassel Gallery, No. 333; transferred in 1831.

In the collection of the Landgraf of Hessen, Schloss Philippsruhe, Hanau.

137. **LANDSCAPE WITH A BRIDGE OVER A RIVER.** Sm. Suppl. 26.—On the river-bank in the right foreground is a clump of trees with bushes. A sportsman walks over the bridge. In the centre foreground is a horseman, with a dog. To the left, in front of a house, are a horse and cart. Sandy country. Broadly handled; an unusual composition. The figures are ascribed to Lingelbach.

Canvas, 30½ inches by 46 inches.

Sale.—J. B. van Lancker, Antwerp, August 18, 1835, No. 132 (2200 francs, Wuyts).

In the Wuyts-Van Campen Museum, Lierre, 1899 catalogue, No. 74.

138. **LANDSCAPE WITH FIGURES.** Sm. 94.—In the right middle distance is a sandhill sloping down to the left centre. Below it runs a road, which winds round the base of the hill and disappears, to be seen again in the distance to the left. On the road, in the right centre, a woman on horseback and a herdsman on foot with a dog drive three cows and four sheep to the right through a pool of water. Farther to the left, at the bend in the road, is a woman with a child on her back and a boy

at her side. On the top of the sandhill on the extreme right are two sportsmen with dogs. On the road in the left distance a cart is going towards a village amid trees on the left. In the left foreground lies a felled tree near its stump. The figures are attributed to A. van de Velde. "An exquisite production" (Sm.).

Signed with the monogram; panel, 11 inches by 15 inches.

Mentioned by Waagen, i. 409.

Sales.—H. J. Stier d'Aertselaer, Antwerp, July 29, 1822, No. 23 (2005 florins, Nieuwenhuys).

J. Barchard, London, May 6, 1826, No. 17 (£267 : 15s., Nieuwenhuys).

In the collection of Sir Robert Peel, London, 1835 (Sm.); sold in 1871 to the National Gallery.

In the National Gallery, London, 1925 catalogue, No. 884.

138*a*. **A SANDY LANE.** Sm. 19.—To the left is a sandhill. A lane winds round the foot of the hill. On this road in front a sportsman in a red coat with a gun and a dog at his heels walks away. To the left of the road, in the centre of the picture, sit a man and a woman. Farther back, a man on a grey horse and a man on foot come forward. In the centre foreground is a pool. Behind the sandhill is the edge of a wood. In the distance to the right are three hills. Figures by Lingelbach.

Panel, 11½ inches by 14½ inches.

Exhibited at the British Institution, London, 1845, No. 30.

In the collection of William Wells, Redleaf, 1835 (Sm.).

Sales.—W. Wells, London, May 12, 1848, No. 36 (£210, Farrer); *see Art Sales*, ii. 348.

C. Cope, London, June 8, 1872 (£409 : 10s., Heugh); *see Art Sales*, ii. 348.

J. Heugh, London, May 10, 1878, No. 263 (Powerscourt).

In the collection of George Salting, London; bequeathed in 1910 to the nation.

In the National Gallery, London, 1925 catalogue, No. 2533.

139. **A POOL AT THE EDGE OF A WOOD.** Sm. 121.—On the bank of the pool in the left foreground is a great fallen tree, lying partly in the water. Beyond is a thicket, with bushes. To the right is the pool; on the farther bank in the middle distance are two anglers. Above them on the high bank are two willow stumps. To the left of these is a sportsman. Beyond him is a distant view bounded by hills. The figures are attributed to Lingelbach.

Canvas, 25 inches by 33½ inches.

Engraved in the Stafford Gallery, No. 34.

Mentioned by Waagen, ii. 49.

In the collection of the Marquess of Stafford, London, 1818 catalogue, No. 34.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 268.

140. **IN THE DUNES: A SPORTSMAN.** Sm. 133.—The sportsman with his gun on his shoulder and a dog at his heels comes down a sunken road on the right, amid trees and bushes. Two dogs run in front of him; one of them drinks at a pool which fills the right

half of the foreground. On the left the road is bounded by a fence, at the end of which lies part of a felled tree. To the left is a view over hilly country with scattered trees and a flat-topped line of hills in the distance. The figures are attributed to A. van de Velde. [Cf. 172.]

Canvas, 14½ inches by 18½ inches.

Mentioned by Waagen, Suppl. 136.

Exhibited at Manchester, 1857, No. 745.

In the collection of Baron A. G. Verstolk van Soelen, The Hague, 1835 (Sm.); sold in 1846 to Thomas Baring, Jones Loyd, and Humphrey Mildmay.

In the collection of Lord Overstone (Jones Loyd), London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 264.

In the collection of the Earl of Crawford and Balcarres, London.

141. **A HILLY LANDSCAPE.**—A stream bends on the left and flows away into the distance. A brown dog is drinking. To the left is a withered oak; the bark is broken and moss-grown. To the right is a broad and uneven sandhill with holes and heaps of sand; it is fenced with posts and old boards. In the centre, in front of the sandhill, two sportsmen, seen from the back, are walking. One has a gun on his shoulder; the other has a long stick and points to the hounds who are sniffing about on the hill. A woman with a child on her back and a boy at her side approaches, in front of a grassy bank on which are two shepherds and their flock. On a road is a cart with a grey horse; two persons sit in the cart. In the distance are woods and hills. Figures by Lingelbach.

Signed in full on the right at foot; canvas, 22 inches by 19½ inches.

Mentioned by Waagen, Suppl. 90.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 246 (550 florins, P. Yver).

(Possibly) London, July 4, 1807, No. 69 (£31 : 10s., Lord Yarmouth); but this may have been 361.

In the collection of the Marquess of Hertford, London, 1857.

In the Wallace Collection, London, 1920 catalogue, No. 249.

142. **A HILLY LANDSCAPE WITH A RIVER.** Sm. 28. —The river is spanned by a rustic bridge on the right. On a road to the left are a hay-cart with a grey horse and a sportsman with a gun on his left shoulder and a dog in leash. Another dog drinks at the river in the right foreground. The figures are attributed to A. van de Velde.

Canvas, 13½ inches by 13 inches.

Mentioned by Waagen, iii. 142 and Suppl. 356.

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 113; it was there about 1760.

143. **A HILLY LANDSCAPE WITH SPORTSMEN.**— In the left foreground is the stump of a great oak. A large branch which has broken away lies on the ground amid thistles and other weeds. Farther back is the edge of a wood. In sandy ground in the centre a huntsman with a hound is following a trail. In the right foreground a rider waters his horse. Beyond him a page in blue holds the bridle of a grey horse and has two hounds in leash. On the road in the distance a man and

woman are walking. To the right is hilly country. Great clouds in the sky. Figures by A. van de Velde. [Cf. 95.]

Signed in the left centre at foot with the monogram; canvas, 18 inches by 22 inches.

In the collection of F. X. Fabre, Montpellier; bequeathed in 1837 to the town.
In the Montpellier Museum, 1910 catalogue, No. 963.

144. **A WOODED LANDSCAPE WITH A POOL.** Sm. 169.—The pool in the left foreground reflects the sunset sky. From the centre foreground a road leads away over a bank. To the right of the road is a dead beech, partly uprooted. Behind it is an oak. To the left of this a horseman and a man on foot with a gun on his shoulder are walking away, with two dogs. High up on the road in the middle distance comes a man with a burden on his back. Beyond is a thick wood. To the left, across the pool, is a view of the distance, with a shepherd driving sheep along a road. On the horizon are flat-topped hills. Figures by Lingelbach. "Painted in a masterly style" (Sm.). [Pendant to 315.]

Signed on the right at foot with the monogram; canvas, 61½ inches by 78½ inches.

Lithographed by K. Auer and J. Wölffle.
In the Zweibrücken Gallery.
In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 580.

145. **A ROAD AT THE EDGE OF THE DUNES.**—The road leads away from the front. It disappears behind a sandhill in the middle distance, near an inn with a sign. To the right are the sandhills with trees. Through a gap is a distant view with a church-steeple rising amid trees. To the left of this, in the right middle distance, a withered tree stands on a steep bank. In the right foreground a tree-trunk lies in a stream. To the left is a view of the plain. At the roadside in front two sportsmen are conversing; one is seated on the ground. Near them are hounds. Farther away a lad drives a cow. In front of the inn at the bend in the road is a horseman. Figures by A. van de Velde.

Signed to the right of the tree-trunk with the monogram; canvas, 14 inches by 16 inches.

A replica or copy is 192.
Lithographed by Steingrübel.
In the Zweibrücken Gallery.
In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 582.

146. **IN THE DUNES WITH A STREAM.**—The stream winds away from the left foreground, and is spanned by a wooden bridge in the middle distance. Along the right bank runs a road. Here in front sits a woman. Near her stands a sportsman with a gun on his shoulder, and two dogs. Farther back a man is going away. To the right is the sandhill, on top of which stands a gnarled and half-leafless tree. To the right of this is part of a fence. Figures by Lingelbach.

Signed with the monogram; canvas, 8½ inches by 11 inches.

In the Oldenburg Gallery, 1890 catalogue, No. 179; acquired in 1804.

147. **LANDSCAPE WITH TWO SPORTSMEN RESTING.** Sm. 15.—One man is seated. The other, with his head on his hand, lies on the ground. Near them are three dogs. Farther away are two peasants with cows, a woman in a cart, and a shepherd with ten sheep. In the left foreground are three old trees; one of them lies on the ground amid thistles and other weeds. Beyond is a wood filling half the width of the picture. In the distance to the right are three trees, a river, and hills. The figures are attributed to A. van de Velde. An "excellent picture" (Sm.).

Signed in full and dated 1668; canvas, 46 inches by 57½ inches.

Engraved by F. Geisler and Filhol.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet ii. 521).

Sale.—Randon de Boisset, Paris, February 5, 1777, No. 54 (10,000 francs, Le Brun); *see* C. Blanc, *Trésor*, i. 354.

In the collection of the Maréchal de Noailles, Paris; sold between 1779 and 1785, for 12,000 francs, to the King.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1922 catalogue, No. 2636; it was valued by the experts in 1815 at 15,000 francs.

148. **A SOUTHERN LANDSCAPE.**—On a road in front a man and woman are accosted by a beggar, at whom a dog barks. The beggar's wife sits with a bundle at the roadside. Farther away are two sportsmen with their dogs. On the left, at the foot of a hill crowned by three trees, another sportsman with two dogs is resting. Beyond the trees a villa stands amid bushes; near three antique columns is a fountain, at which two women wash linen. Near the columns are other figures. In the distance are stone buildings, a lake and hills on the horizon.

Signed in full on the right at foot, and dated 1675; canvas, 42½ inches by 61 inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1110.

149. **IN THE DUNES: WITH A ROAD.**—The road goes uphill on the right. Along the road on the extreme right comes a sportsman with hounds in leash. A horseman follows him. The left side of the road is bordered by a rough fence in which are willow stumps. At a pool in the left foreground a dog is drinking. On the farther bank stand two willows. Beyond these is a cornfield with sheaves piled up. Over this is a view of sandhills on the horizon. The figures are ascribed to A. van de Velde.

Canvas, 19 inches by 26 inches.

Etched by Damman.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 572 (14,600 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 237.

In the collection of Prince Liechtenstein, Vienna.

150. **A River Scene in Autumn.**—With a hunting party on horseback. In front are tree-trunks and thistles. Figures by Lingelbach.

Signed in full and dated 1645; canvas, 19 inches by 24½ inches.

Mentioned by T. Frimmel, "Lexicon der Wiener Gemäldersammlungen," i. 366; he says that the date had been altered and that the picture was of the painter's late period.

Sale.—(Possibly) Vassal, Paris, January 17, 1774, No. 51 (900 francs).

In the Porgès collection.

Sales.—S. von Festetits, Vienna, April 11, 1859, No. 55 (not sold).
F. J. Gsell, Vienna, March 14, 1872, No. 130 (Lobmeyr).

In the collection of L. Lobmeyr, Vienna.

150*a*. **A WOODED LANDSCAPE WITH A ROAD.**—The road leads from the right foreground into the distance. To the left, amid bushes, stand two trees which rise to the upper edge of the picture. On the right the road runs beside a sandhill, on top of which are a fence and more trees. At the roadside a sportsman sits resting with his dog, and converses with a woman who leads a boy with her right hand. Farther back a horseman is riding away. In the centre, through the trees, is a view of distant hills. In the centre foreground is a pool.

Signed in full to the right at the edge of the road, and dated 1683; canvas, 19½ inches by 16½ inches.

Exhibited at Amsterdam, 1911, No. 27.

Sale.—Amsterdam, April 26, 1910, No. 178.

In the possession of Fred. Muller & Co., Amsterdam, 1911.

In the collection of S. M. Singer, Vienna.

151. **A Hilly Landscape with a Sportsman.**—The sportsman with dogs is in front on an uphill road leading to a wood. In the middle distance are a man and woman; a woman sits at the roadside. To the right is a view, across a river, of a town at the foot of a hill. Figures by Lingelbach.

Canvas, 35 inches by 48 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 48 (100 florins) (Terw. 518, No. 46).

152. **In the Dunes: with a Sportsman.**—The sportsman, in front, has a gun on his shoulder and a dog at his side. He converses with a seated woman. At a little pool in the middle distance are two anglers. A distant view. Full of sunshine. Figures by Lingelbach. [Possibly identical with 153 or 205.]

Canvas on panel, 10 inches by 11½ inches.

Sales.—Amsterdam, October 4, 1769, No. 38 (27 florins, J. Wubbels).
Amsterdam, June 21, 1774, No. 273 (85 florins, Van Diemen).

153. **In the Dunes: with a Sportsman.**—The sportsman in front converses with a seated peasant woman. At a little stream to the left are anglers. In the distance are pastures with cattle, trees, and hills. Bright and full of sunshine. Figures by A. van de Velde. [Possibly identical with 152.]

Canvas on panel, 10 inches by 13 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 247 (270 florins, with HdG. 160, Lamory).

154. **Landscape with Two Sportsmen.**—The sportsmen with their dogs are in front, near bushes and a pool. On the right a sandy road goes uphill towards a fenced wood. Hills in the distance. [Possibly identical with 173. Pendant to 442.]

Canvas, 12½ inches by 16 inches.

Engraved by F. W. Musculus.

Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 78 (180 florins, with pendant, Baesen).

155. **In the Dunes: with a Sportsman.**—The sportsman with dogs is on a bank to the left. To the right, beside a small clear stream, are cottages and trees. The sunlight is naturally rendered.

Panel, 11½ inches by 12 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 167 (150 florins, P. Fouquet).

156. **A Hilly Landscape with Trees and a Sportsman.**—The sportsman with dogs is near a river in front. Beyond are a horseman and a peasant resting near his cattle. In the distance are hills. Full of sunshine. Figures by A. van de Velde.

Canvas, 36 inches by 52 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 195 (36 florins, Fouquet).

157. **A Wooded and Hilly Landscape with a Tall Oak.**—The oak stands by a pool in front, with a thistle near it. In the middle distance a sportsman with a gun in his hand and a dog beside him converses with a man whose figure is half hidden by a hill. Farther away is a horseman. A distant view.

Canvas, 34 inches by 26 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 31.

158. **A Hilly Landscape with a Hunting Party.** Sm. 31.—Clumps of trees, water, herbage, and a high road. In front a horseman and a huntsman on foot with dogs go towards a wood. Farther on the road is a shepherd with his flock of sheep. To the left are hills with trees. Figures by A. van de Velde.

Canvas, 21 inches by 26½ inches.

Sale.—Lambert and Du Porail, Paris, March 27, 1787 (2020 francs).

159. **In the Dunes: with a Small Placid Brook.**—In front a peasant stands by a seated woman. Near them is a sportsman with a gun on his shoulder. Beyond are two anglers. A view of the distance, with cattle standing or lying down. Bright and full of sunshine.

Panel, 10 inches by 13½ inches.

Sale.—Jan Lamberts, Amsterdam, May 6, 1788, No. 11 (155 florins, Fouquet).

160. **In the Dunes: with Trees.**—Beside a little brook in the right foreground is a woman with a burden on her head and a boy at her side. To the left are trees. On a hill beyond a sportsman is resting,

with his dogs. In the distance are a horseman, a town, and trees. Full of sunlight. Figures by A. van de Velde.

Panel, 10 inches by 13 inches.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 248 (270 florins, with HdG. 153, Lamory).
Jan van Dijk, Amsterdam, March 14, 1791, No. 55 (101 florins, Fouquet).

161. **A Hilly Landscape with Trees.**—In front is a man with a pack on his shoulders and a dog. Near him are a man and a woman. Beside them stands a woman carrying a copper milk-can. At the side are weeds. On a road are two horsemen with men on foot, and dogs. Across a river is a village. In the distance are lofty dunes. Bright and full of sunshine. Figures by Lingelbach.

Canvas, 20½ inches by 25½ inches.

Sale.—Amsterdam, August 14, 1793, No. 158 (72 florins, P. Yver).

162. **A Hilly Landscape with a Sandhill.**—On the hill are tall trees and brushwood. In front, beside a little brook near a tall tree, are a man and woman on horseback, with a sportsman and a dog. Farther back peasants are reaping corn. In the distance are a church-tower and a country house amid trees. Figures by Lingelbach.

Canvas, 12 inches by 14 inches.

Sales.—Amsterdam, August 14, 1793, No. 157 (91 florins, A. Doublet).
Amsterdam, April 7, 1794, No. 6 (60 florins, J. P. van der Schley).

163. **Landscape with a Grassy Sandhill.**—A road leads past the hill. Beside it is a pool at which a dog is drinking; a tree lies in the water. On the road two sportsmen with guns and dogs are conversing. There are other figures. In the left distance is a cottage beneath tall trees. Figures by A. van de Velde.

Canvas, 16 inches by 16 inches.

Sales.—J. Verkolje, Amsterdam, October 24, 1763, No. 27 (175 florins, De Bruyn).
J. J. de Bruyn, Amsterdam, September 12, 1798, No. 66 (415 florins, De Vos).

164. **A Southern Landscape with Hills.**—It is traversed by a river, spanned by a stone bridge. In front are a seated woman and a sportsman with hounds.

Canvas, 19½ inches by 26½ inches.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 278 (91 florins, J. P. van der Schley).

165. **Landscape with the Edge of a Wood.**—The wood is on the right. In front lies a tree. Near a horseman is a sportsman with hounds. To the left are a placid stream and a cottage. In the distance are hills. Full of sunlight. Figures by Lingelbach.

Canvas, 25½ inches by 29½ inches.

Sale.—Amsterdam, June 16, 1802, No. 207 (190 florins, H. de Valk).

166. **In the Dunes: with Sportsmen.** Sm. 76.—To the left is a high sandhill with a fence; it is overgrown with plants and bushes, and is in full sunlight. In the distance are meadows, with roads and rivers. A party of sportsmen, by Lingelbach.

Canvas, 25 inches by 23 inches.

Sale.—De Séréville, Paris, January 21, 1812 (1210 francs).

167. **Landscape with Sportsmen.** Sm. 84.—To the left are clumps of trees on the outskirts of a wood. In front is an old oak; at its foot lies a tree amid thistles and other weeds. Beyond, near the centre, a sportsman is firing at birds. On the right men are watering horses at a pool. Figures by A. van de Velde.

Canvas, 17 inches by 19 inches.

Sale.—Dufresne, Paris, March 26, 1816 (2200 francs).

168. **Landscape with Sportsmen returning Home.**—Clumps of trees, old tree-trunks, and brushwood. In front, by a stream, two sportsmen are carrying game. With them are dogs. Farther away is a mounted huntsman who blows his horn. Figures by Weenix.

Canvas, 41 inches by 45 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 147 (80 florins, bought in).

169. **Sandhills.** Sm. 48.—With a river. The hills are partly covered with heath, docks, and other weeds; on them are clumps of trees. On a road are a man and woman on horseback. The man halts beside a family of beggars to give them money. Beyond is a sportsman with a dog. Figures by Lingelbach. [Possibly identical with 278.]

Panel, 10½ inches by 9½ inches.

Sales.—Choiseul-Praslin, Paris, February 18, 1793 (1060 francs).
Jurriaans, Amsterdam, August 28, 1817, No. 79 (530 florins, De Vries).

170. **A Hilly Landscape.** Sm. 23.—In the centre foreground are thistles and other weeds. To the right of these is a broken willow stem. On the extreme right is an ivy-covered willow, cut off by the frame. In the left foreground is a pool; beside it are two men, one standing and the other seated. On a road going uphill from the left corner a sportsman with a dog walks away. On a hill in the middle distance are two horsemen. In the distance to the left of them a village church rises amid trees. On the horizon is a range of hills. Figures by Lingelbach. "Painted in the artist's finished manner" (Sm.). Described from the print; the original is possibly in reverse.

Canvas, 31 inches by 38 inches.

Engraved in the Poullain Gallery, No. 118.
Sales.—Poullain, Paris, March 15, 1780.
Prince Galitzin, Paris, 1825 (5650 francs, Sm.).

171. **Landscape with a Road.** Sm. 99.—The road winds over a hill covered with trees and bushes. A sportsman comes down the hill. Some of his dogs are drinking at a pool in front.

Sale.—Joseph Barchard, London, May 6, 1826 (£120 : 15s.).

172. **A Heath with a Road.** Sm. 89.—The road, with water on either side, leads to cottages amid trees. Beside the road two sportsmen are resting; one of them is seated. Beyond are a horseman, a herdsman with cattle, and a dog drinking at a pool. Figures by A. van de Velde.

Canvas, 14 inches by 16½ inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 127 (600 florins, Penznor).
M. L. Lapeyrière, Paris, April 14, 1817 (3460 francs).
Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 39 (144 florins—or 1441 florins, according to Sm.).

Probably in the collection of Baron Verstolk van Soelen, The Hague, 1835 (Sm.); Sm. gives the dimensions of this as 14½ inches by 19 inches, but may have confused it with 140.

173. **Landscape with a River.** Sm. 142.—On the river are sailing-vessels and boats. In front, on a road leading into the distance, a peasant drives two cows and four sheep towards the river. Beside a tree-trunk stands a man leaning on a stick. Farther back there comes a sportsman with a gun on his shoulder. Figures by A. van de Velde.

Canvas, 32 inches by 37½ inches.

Sales.—J. Verkolje, Amsterdam, October 24, 1763, No. 28 (178 florins, P. Calkoen for C. ten Kate).
H. ten Kate, Amsterdam, June 10, 1801, No. 179 (1041 florins, Muysman).

In the possession of an Edinburgh dealer, 1835 (Sm.).

174. **Landscape with a Winding Road.** Sm. 30.—The road leads on the right through open hilly country with woods and water. In the centre foreground are a pool and a felled tree. Beyond is a sportsman with a gun and a dog. On a bank to the left a shepherd lies in the shade of a tree; his flock of eleven sheep are grazing round him. On the road stand a man and a boy. Farther back is a post-waggon. The figures are attributed either to A. van de Velde or to Lingelbach. "A superlative work" (Sm.).

Canvas, 28 inches by 36½ inches.

Exhibited at the British Institution, London, 1832.

Sales.—Belinarde, Paris, 1785 (2610 francs).
Robit, Paris, May 21, 1801, No. 51 (3880 francs).
H. Croese, Amsterdam, September 18, 1811, No. 134 (450 florins, Gerbet).
Croese, Amsterdam, July 20, 1812, No. 80 (335 florins, Waterham).

In the collection of Charles Hanbury Tracey, London, 1835 (Sm.).

175. **Landscape with a High Sandhill.** Sm. 153.—On one side is a high broken sandhill, with a decayed fence at the side and a distant wood. On a road at the foot of the hill are two sportsmen; one is seated and the other stands, holding a gun. With them are three dogs. In front are a pool and woods. To the left is a view over distant meadows. Figures by Lingelbach. [Possibly identical with 154.]

Canvas, 13½ inches by 17 inches.

Engraved by Basan.
In the collection of Thomas Hardman, Manchester, 1835 (Sm.).

176. **A Hilly Landscape with a Castle.** Sm. 24 and 154.—A castle with a round tower stands on a hill near a stream in the centre of the middle distance. In the right foreground two withered oaks with their trunks crossing stand amid wild herbage. On the left is an uphill road. Beside it, on the extreme left, sit two sportsmen conversing with a herdsman who stands leaning on a stick. To the right a sportsman with a gun on his shoulder and a dog is walking away. Farther back a horseman and a man on foot are disappearing round a bend in the road. Above them, half-way up the castle hill, two horsemen converse with two peasants lying on the ground. On the horizon is a range of hills rising to the left. "Painted in the most esteemed manner of the master" (Sm.). Described from the print; the original is possibly in reverse.
Canvas, 19½ inches by 21½ inches.

Engraved by Riollet in the Poullain Gallery, No. 119.
Sale.—Poullain, Paris, March 15, 1780 (1300 francs).
In the collection of Edward Lloyd, Manchester, 1835 (Sm.).

177. **An Open Landscape like a Park.** Sm. 176.—The landscape is intersected in the middle by a river. On the farther bank is a mansion sheltered by a range of hills. On a road which winds round a rugged bank on the right are a man and woman on horseback; the woman's horse is led by a groom. Three greyhounds follow them. Another horseman, gun in hand, approaches. On this side the view is bounded by trees. In front lie several logs amid docks and other weeds. Figures by Lingelbach. Described from the lithograph.
Signed, and dated 1671.

Lithographed.
In the collection of Count Karl von Rechberg, 1835 (Sm.).

178. **A Hilly Landscape with a Ford.** Sm. 49 and Suppl. 15.—In the right foreground a pool overflows a road. A man carries a woman on his back through the water; with them are a young woman and a dog. Along the road on the left comes a sportsman. Broad and loose in style. Figures by Lingelbach.
Canvas, 13 inches by 17½ inches.

In the collection of Dr. Ralph Fletcher, Gloucester, 1835.
Sale.—Ralph Fletcher, London, June 9, 1838 (£72 : 9s.).

179. **Landscape with a Sportsman.**—The sportsman with a dog is crossing the grassy top of a hill, which fills the left side of the picture and has broken places with tufts of grass. Through a gap in the side of the hill a sandy road descends steeply to a pool. At one side of this is a thistle; at the other side a fallen tree lies amid brambles. The rest of the slope is covered with grass and a few trees. Beyond are sunlit hills. On the horizon is a range of hills with an irregular sky-line. A man seated on a pack-ass and leading another is going through the pool. A dog in front of him is drinking. High up on the road a woman with a

basket on her arm converses with a man sitting in the grass. Figure by Lingelbach.

Canvas, 12 inches by 13½ inches.

In the collection of Cardinal Fesch, Rome, 1841 catalogue, No. 286.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 259 (360 scudi).

180. **Landscape with a Tree.**—In the left foreground is a tree amid plants, bushes, and thin stems. Farther back, on a hill, a man rests in the shade of great trees whose thick foliage stands out against the cloudy sky. At the foot of the hill are a house and trees. On the opposite side a herdsman sits in the grass on a low bank, conversing with a woman. The woman is spinning while she tends a goat and some sheep which graze near a row of trees at the foot of a sandhill. At a bend in a road in the centre comes a sportsman with a gun and two dogs. At the roadside, in the middle distance, sit a peasant and a woman. Farther back a river winds through the wooded country. On the horizon are hills. Figures by Lingelbach.

Sale.—Paris, March 13, 1846, No. 51 (4560 francs).

181. **An Open Glade in a Wood.**—In front are two tall trees, whose roots are partly exposed, amid ferns and other plants. Past them runs a road through hilly country. At the roadside sportsmen are resting; near them is a horseman with a hunting-horn and several hounds. A clear woodland stream, with water-plants and moss, flows across the foreground. Over the more distant trees are seen bluish hills. Warm in tone. [Possibly identical with 230.]

Dated 1651; canvas, 63½ inches by 53 inches.

Sale.—C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 125.

182. **Landscape with a Sandhill.** Sm. Suppl. 13.—The hill is overgrown with trees. At the foot is a pool, at which a dog is drinking. On an uphill road is a sportsman with a dog. Light and broad in style. [Possibly identical with 201. Pendant to 581.]

Canvas, 16½ inches by 14 inches.

Sale.—Mlle. S. A. Koopman, Utrecht, April 9, 1847, No. 43.

183. **Landscape with a Thick Wood.** Sm. 148.—The wood of oaks and other trees is on the right. In the right foreground stands a decayed tree; at the foot of it lies a beech trunk amid weeds. Along a road which winds away on the left comes a woman carrying a bundle on her head and leading a child. A dog runs in front of her near a pool. Farther back are two sportsmen with dogs close to a bank. Beyond them are a horseman and two men on foot with dogs. Figures by Lingelbach. "A free and excellent production" (Sm.). [Possibly identical with 258.]

Signed, and dated 1668; canvas, 28 inches by 35 inches.

Engraved by J. W. Musculus.

Mentioned by Waagen, ii. 256.

Sales.—H. G. van Oosterdijk and H. van den Heuvel, Amsterdam, October 8, 1800, No. 94 (720 florins, B. Kooi).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 127 (325 florins, G. Mourits).

In the collection of Charles Heusch, London, 1835 (Sm.).

In the collection of F. Heusch, London, 1854.

184. **Landscape with a Decayed and Leafless Tree.**—The tree stands in the hilly foreground to the right; its roots spread out amid herbage on sandy soil. A fence of branches and old posts leads from the front to a rustic bridge in the middle distance and then disappears behind a bank. In the left foreground is a pool. In the right middle distance are great trees. To the left is a view over sunlit country towards the bluish dunes. Amid trees in the distance rises a village church-tower. In the right foreground, on the road descending from the wood, comes a man in a red coat with a gun on his shoulder; a dog runs in front. There are three other figures in the landscape. Figures by A. van de Velde.

Signed in full near the centre at foot; canvas, 21 inches by 17½ inches.

Exhibited at Amsterdam, 1845, No. 48.

Sales.—J. Rendorp, Amsterdam, October 16, 1793, No. 70 (180 florins, J. P. van der Schley).

Amsterdam, June 16, 1802, No. 203 (580 florins, H. de Valk).

The widow of J. H. Molkenboer, born Schenkhuizen, Amsterdam, September 6, 1853, No. 24 (4000 florins, Van Cleef).

G. Munniks van Cleef of Utrecht, Paris, April 4, 1864, No. 105 (8570 francs).

185. **Landscape with a Light Wooden Bridge.** Sm. 16.—The bridge crosses a stream which winds round the foot of a sandhill crowned with trees. On a road is a sportsman with two dogs; at the roadside sits a woman. Light clouds in the sky. Figures by Lingelbach.

Canvas, 24½ inches by 33 inches.

In the collection of Baron Delessert, Paris, 1835 (Sm.).

Sale.—F. Delessert, Paris, March 15, 1869, No. 112 (51,000 francs).

186. **A Hilly Landscape with Two Great Trees.**—In the left foreground stand two great trees, with the decayed trunk of an oak and brushwood, at the foot of hills and beside a road with a fence. A man on a grey horse converses with a sportsman carrying game; his hounds are in full sunlight. Farther away is a stream. On the horizon are hills. Figures by Lingelbach. [Possibly identical with 217.]

Signed in full on the left at foot; canvas, 26½ inches by 33½ inches.

Sales.—A. de Beurs Stiermans, and others, Rotterdam, April 23, 1845, No. 151 (480 florins, Lamme).

H. de Kat van Oost en West Barendrecht of Dordrecht, Paris, May 2, 1866, No. 124 (460 francs).

Marquis de la Rochebousseau, Paris, May 5, 1873, No. 228 (2650 francs, L. Gauchez).

187. **Landscape with a Clump of Trees.**—The trees are on the right at the edge of a wood, into which a road leads. Beside the road sits a wayfarer, conversing with a woman and a child. Farther away is a sportsman with a dog at his heels. On the left, half hidden by trees, is a mansion. In the centre is a little stream. In the distance are hills.

Signed, and dated 1674; canvas, 12 inches by 16 inches.

Sale.—Auguiot, Paris, March 1, 1875, No. 35.

188. **A River Scene with a Road.**—On the road in the centre a horseman converses with a sportsman who has two dogs. To the right are broad-leaved plants and a fallen tree. To the left are hills and rough country. In the middle distance are trees. Beyond is the river. Misty sky; sunset.

Canvas, 14 inches by 17 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 577 (1720 francs).

189. **Landscape with a Cornfield.** Sm. 97 and Suppl. 28.—In front, on a road by the edge of a pool, are a horseman with a woman up behind him and a peasant with a hoe on his shoulder and a pitcher in his hand. To the right, at the end of a fence, are two trees. To the left, on a hill, is a sportsman with a dog. The foreground, in shadow, is contrasted with the bright sunlit middle distance where harvesters are reaping corn. In the distance, amid trees, are the roofs of a village. On the horizon are hills. Misty sky. "Painted in a firm and spirited manner" (Sm.).

Signed, and dated 1671; canvas, 11½ inches by 14½ inches.

Sale.—Amsterdam, July 26, 1775, No. 364 (100 florins, J. van Diemen).

In a collection at Newbury, 1834 (Sm.).

In the possession of Swaby, 1835 (Sm.).

In the collection of T. Norris, near Manchester, 1842—but said by Sm. to be on panel.

Sale.—Baron E. de Beurnonville, Paris, May 21, 1883, No. 116 (1700 francs).

190. **A Hilly Landscape with Two Great Decayed Trees.**—An oak, and a beech, with their stems crossing, stand in the left foreground, beside a road which is lost in a wood on high ground in the middle distance. At the roadside, in front to the right, sits a sportsman. To the left of him stands a man with a long stick and a dog. Farther back comes a heavily laden ass, behind which walk a man and a woman with a basket on her arm. To the right is a view of a cornfield with sheaves, down in the valley, and of a river that winds away into the distance. On the horizon are hills. Figures by Lingelbach.

Signed in full on the right at foot; canvas, 32½ inches by 40 inches.

Sale.—Freiherr von Fechenbach, and others, Cologne, May 29, 1889, No. 89 (1910 marks, F. Schwarz of Vienna).

191. **A HILLY LANDSCAPE WITH A RIVER.**—On the water are two swans. On the bank are two anglers. On a road in front are three figures and a dog. In the distance is a sportsman with dogs. To the left is a felled beech.

Signed in full on the left at foot, and dated 1673; canvas, 50½ inches by 36½ inches.

In the collection at Intwood Hall.

Sale.—London, May 27, 1897, No. 145 (£132).

192. **Landscape with Sportsmen.**—In the right centre on a hill stands a decayed and almost leafless tree; beside it is a tree-stump. Beyond is a farm-house amid trees. A road from the farm leads past a pool to the foreground. Beside the pool is a sportsman with dogs. Behind this group is a man walking to the farm; another man, driving a cow, comes towards him. In the distance to the left are meadows with little hayricks. Beyond are low hills. Apparently a replica or copy of 145.

Signed on the right at foot with the monogram; canvas, 13 inches by 16 inches.

Sale.—Baroness von Dörnberg, and others, Frankfort-on-Main, December 7, 1897, No. 141.

193. **Landscape with a Winding Road.**—On the road in the centre a horseman and a sportsman on foot meet. To the left are wayfarers at the outskirts of a wood. To the right are a pool and ploughed fields; in the distance are hills. In the painter's early style; the figures appear to be by Philips Wouwerman.

Signed in full on the left at foot; panel, 25½ inches by 34½ inches.

Sale.—X——, Paris, May 20, 1898, No. 197.

194. **LANDSCAPE WITH A SPORTSMAN SETTING OUT.**—The sportsman has two or three dogs. On the road, which is lost in a wood on the right, a man walks beside a horseman. A woman sits at the foot of a bank, partly in the shadow of bushes surmounted by a tree; beside her stands a peasant. In the left foreground is a pool; to the right is a dead tree amid thistles and other weeds. Figures by A. van de Velde.

Signed in full on the right at foot; canvas, 21½ inches by 27 inches.

Sales.—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 103 (1210 francs, Le Roy).
Gilkinet, Paris, April 18, 1863, No. 43 (840 francs).
L. Tabourier, Paris, June 20, 1898, No. 192 (1400 francs, F. Kleinberger).

195. **Landscape with a Coach and Three Horses.** Sm. 71.—The coach is in the right foreground on a winding road, which passes beside a canal at the foot of a hill. At the coach door a man gives alms to a beggar. In front of him two beggar boys turn somersaults; two others run after the coach. On the left are sandhills, through which runs a road; beside the road is a fence of stakes and rushes, at the end of which, in front, is a leafless tree. Farther back on this road, which leads to a distant wood, comes a sportsman with his gun on his shoulder and two hounds in leash; another hound runs in front at the roadside. On a grass-grown sandhill outside the fence a red cow is grazing; near her is a sheep. Beyond the canal are pastures lined with trees. On the horizon are hills. The rays of sunlight fall from left to right through a thin veil of cloud. Figures by A. van de Velde. "An excellent example" (Sm.).

Signed in full on the right at foot; panel, 15 inches by 16½ inches.

Sales.—K. van Winkel, and others, Rotterdam, October 20, 1791, No. 109.
J. D. Nijman, Amsterdam, August 16, 1797, No. 319 (505 florins).

In the collection of Baron van Brienen van de Grootelindt, The Hague, 1835 (Sm.).

Sales.—G. T. A. M., Baron van Brienen van de Grootelindt, of The Hague, Paris, May 8, 1865, No. 51 (16,100 francs, Rutten).
Lady Page Turner, and others, London, February 21, 1903, No. 33.

196. **LANDSCAPE WITH TWO WOMEN CUTTING RUSHES.**—From a bank planted with tall trees the spectator looks over a plain encircled by hills. In the plain are villages amid orchards, with wayfarers. In the right foreground stands a withered and leafless tree, overgrown with bushes, creepers, and water-plants. At the foot of the tree is a shallow and marshy pool: two women stand in the water cutting rushes. With them is a little dog. Farther away is wooded country with a horseman and sportsmen on foot. The evening sun illumines patches between the trees on the hill.

Signed in full on the right at foot, and dated 167– (the last figure is not clear); canvas, 26 inches by 32 inches.

Sales.—P. Pama, Amsterdam, January 30, 1781, No. 7 (101 florins, Jan Tersteeg).
Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 175 (285 florins, De Vries).
S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 201.
C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 172.
A. Campbell, London, April 23, 1904, No. 31.

197. **Landscape with a Sandy Road.**—The road runs by a pool. With horsemen, sportsmen, and hounds. [Possibly identical with 456.]

Signed, and dated 1660; panel, 19 inches by 25 inches.

Sale.—Duke of Marlborough, and others, London, May 14, 1904, No. 48.

198. **A WOODED LANDSCAPE WITH A SPORTSMAN RESTING.**—The sportsman, with a gun in his left hand, sits on the left beside a road which leads into the distance. In front of him are two dogs. Another sportsman—whose head and shoulders alone are visible—comes riding up. To the left of the road is a slope with trees; a road leads up to this on the extreme left. Upon this road, through a gap in the fence, comes a woman with a bundle on her head, and a small boy. In the middle distance there are other figures and a waggon with two horses on a road leading to a castle. In the right foreground a fallen tree lies beside its stump. Beyond is a vista of a river valley with hills on the horizon. Figures by Lingelbach.

Signed in full, and dated 1667; canvas, 35 inches by 46½ inches.

Sales.—London, December 6, 1902, No. 87.
L. Bloch of Vienna, Amsterdam, November 14, 1905, No. 78 (2000 florins).

199. **A ROAD IN THE DUNES.**—The road leads from the right foreground into the left distance. To the left is a pool with rushes in the left corner. On the right the road skirts the sandy slope of the dunes. Along the road comes a woman with a bundle on her head, a

boy on her right, and a dog on her left. Farther away, at the edge of the pool, are two anglers. Still farther back a horseman with a dog is riding off. Above, to the right, high up on the dunes, are two sportsmen, one of whom is lying down, with two dogs. To the left is a view across open country to the distant line of dunes.

Signed in full on the right at foot, and dated 1670; canvas, 13½ inches by 16½ inches.

In the possession of G. von Mallmann, Berlin, 1911—not in the catalogue of the sale of June 12, 1918.

200. **A HILLY LANDSCAPE WITH A DISTANT VIEW.**—On the right a road leads over a hill. Along the road goes a woman with a basket on her back and a distaff in her hand. Farther away at the roadside are two sportsmen, one of whom is lying down, with dogs. In the centre foreground is a felled tree. In the left distance is a pool; on the high bank beyond it is a row of trees. To the right, amid trees, is a mansion. To the left the view is bounded by an imposing hill that runs up to a point. To the right is a view of distant hills.

Signed in full on the right at foot, and dated 1671 (the last figure is uncertain); canvas, 25 inches by 28½ inches.

In the possession of G. von Mallmann, Berlin, 1911—not in the catalogue of the sale of June 12, 1918.

201. **A HILLY LANDSCAPE WITH A FORD.**—A road with deep ruts leads down to the ford in front from a hill on the left. A sportsman with a gun on his shoulder and two hounds in the leash approaches the water; a third hound is drinking at the water's edge. High up the road, to the left, a cart with two horses goes away. To the right of it a great tree projects over the side of the hill. In the middle distance is a little wooden bridge over a stream. To the right is a view over open country with trees and bushes. Figures by A. van de Velde. [Possibly identical with 182.]

Signed in full on the left at foot; canvas, 16 inches by 14 inches.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 57 (1600 francs).
In the Duchatel collection, Paris.
In the collection of the Duc de la Trémoille, Paris.
In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 84.

202. **A Wooded Landscape with a Road.**—The road leads from the right foreground into the distance. In the left foreground stand two trees which cut the upper edge of the frame. To the right, beneath these trees, is a pool. In the right middle distance a sportsman with two dogs sits at the roadside, conversing with a man on a grey horse. Farther back a woman leading a child walks away. To the left of the road is a rough sandy slope, on the top of which are trees and a fence. To the right is a view of a river valley with distant hills. Evening.

Canvas, 43 inches by 56 inches.

Sales.—Amsterdam, June 20, 1810, No. 101 (161 florins, Spaan).
W. Ramsay, and others, Berlin, February 7, 1911, No. 114.

203. **A RIVER SCENE WITH TWO SPORTSMEN.**—Two sportsmen with guns on their shoulders approach a path leading up to the foreground. A beggar boy to the right of them stretches out his hand for money; a woman seated at the roadside makes the same gesture. In the right foreground a peasant walks away. To the right of him a dog is sniffing at the ground. On the left is a view of the valley through which the river flows away in sharp curves. On the water is a long raft. On the bank above is a building. To the right is a sandhill with scanty vegetation; at the foot of it are two trees. Figures by Lingelbach.

Signed on the right at foot with the monogram; panel, 13 inches by 17 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 327 (78 florins).

In the possession of a Paris dealer, who sold it in 1906 to C. von Hollitscher.

In the collection of C. von Hollitscher, Berlin, 1912 catalogue, No. 69; since sold.

204. **A Hilly Landscape with a Stream.**—The stream flows away into the left distance; it is spanned in the middle distance by a wooden bridge. To the right is an uphill road, along which a sportsman, with a gun on his shoulder and a dog at his heels, approaches the foreground. Farther away a peasant and a woman are on the road. In the centre foreground part of a felled tree lies among weeds. To the left is a view across the valley towards distant hills. A replica or copy of 134.

Panel, 11½ inches by 13½ inches.

Exhibited in Paris, 1885, No. 201.

In the collection of W. Bürger (Thoré), Paris; sold in 1869 to Dollfus.

Sale.—J. Dollfus, Paris, May 20, 1912, No. 77.

205. **A STREAM IN THE DUNES.**—The stream flows from the left foreground into the distance. On the right bank, in the middle distance, are two anglers, one of them seated. In the right foreground, beside a road, sits a woman who holds out her hand in entreaty to a sportsman with a gun on his shoulder, who walks past with his dog. Behind the woman stands a boy. Behind this group is a sandhill on the side of which grow two gnarled trees and two willows; on the top a herdsman leans on a fence. To the left is a view across a plain with trees. The figures are attributed both to A. van de Velde and to Lingelbach. [Possibly identical with 152.]

Signed in full on the right at foot; canvas on panel, 10 inches by 13½ inches.

Sales.—Weber von Treuenfels, Paris, April 8, 1867, No. 42 (3700 francs).
C. T. Yerkes, New York, April 5, 1910, No. 109.
E. Fischhof, Paris, June 14, 1913, No. 68.

206. **Landscape with a High Clay Hill.**—The hill is on the right. A road coming from the middle distance winds past the foot of the hill in front and crosses a ford through shallow water at which cattle and sheep are drinking. Behind the animals rides a woman, who is accompanied by a man on foot with a dog. On the road are other figures and a gipsy waggon. On the hill is a sportsman with a dog. In the distance are low blue hills.

Panel, 11½ inches by 15½ inches.

In the Gilmore collection, Baltimore.

Sale.—Nicholas M. Matthews, New York, February 17, 1914, No. 91 (100 dollars, F. E. Claiborne).

207. **Landscape with Sportsmen Returning Home.**—The men are on a road leading down from left to right towards a grassy hollow, beside a river with irregular banks on which are clumps of trees. In the distance the farther bank of the river rises to a hill, with thickets here and there. In the right foreground are two great trees whose tops stand out against the sky. Beneath them are luxuriant weeds. Beyond them is a hill bordered in the distance by the edge of a low wood. On the road a horseman converses with a shepherd who points to his sheep. In front is a sportsman with a gun on his shoulder, and three dogs. There are other figures and dogs, and a country waggon. Painted in warm tones.

Panel, 26 inches by 23½ inches.

Sale.—Madame X——, Paris, March 5, 1914, No. 16.

208. **A HILLY LANDSCAPE WITH TREES AND BUSHES.**—In the centre foreground is a little pool. On a road leading up a hill on the right are sportsmen with a dog and peasants going to market. The figures are attributed to Lingelbach.

Signed in the centre at foot with the initial "W"; canvas, 7½ inches by 8½ inches.

Sales.—Wedewer, Cologne, May 1, 1899, No. 266 (205 marks).
X——, and others, Cologne, November 29, 1921, No. 110.

209. **A POOL WITH DUCKS AT THE EDGE OF A WOOD.** Sm. 87.—A sportsman with a dog sits beside the rushy bank in the left centre. On the extreme left lies a felled and decayed beech. Above it is a clump of four tall but half-dead trees, with thick bushes behind. In the right middle distance two anglers stand on a projecting point of land. Above them rise three willows, to the right of which is a cow. Beyond is a sunlit meadow, with the edge of a wood in the distance. Figures by Lingelbach.

Signed in full, and dated 1668; canvas, 26 inches by 22 inches.

Exhibited at Leyden, 1850, No. 170; at The Hague, 1881, No. 318.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 189.
T. T. Cremer, Rotterdam, April 16, 1816, No. 135 (610 florins, Cremer).

In the collection of J. L. C. van den Berch van Heemstede, The Hague, 1850.

Sales.—J. L. van den Berch van Heemstede, Amsterdam, July 7, 1903, No. 132 (3200 florins).
A. de Laborderie, and others, Amsterdam, May 23, 1922, No. 58.

210. **A Hilly and Wooded Landscape.**—Said to be on the outskirts of Haarlem. In the centre is a road, beside which lie two felled trees. On one of them sits a sportsman with two dogs. On the other side of the road are trees. In the right foreground is a plant. In the left distance is an avenue, where two beggars have halted. In the centre

is a pool, with a view of the distance. To the right is a house in a southern style of architecture.

Engraved by F. W. Musculus.
The original is lost.

211. **Landscape with a High Mound of Sandstone.**—The mound is on the left. In front is a shallow stream. Between the mound and a farm-house is a winding road; beyond the farm are clumps of trees. A river fills much of the right half of the picture. A sportsman with a gun in his hand stands conversing with another man who is seated; three dogs are near them, and a fourth is drinking at the river. Farther back on the road are a man with a bundle under his arm, a boy driving a cow, and a horseman. The figures appear to be by A. van de Velde.

Described by Sm. from a lithograph.
The original is lost.

212. **A HILLY LANDSCAPE WITH SPORTSMEN.** Sm. Suppl. 19.—To the left is a sandhill, with an old fence and two trees on the slope. A man with a long stick walks past the fence. In the centre foreground is a sportsman with a gun on his shoulder and two dogs at his heels, near some felled trees. Beyond are two other sportsmen, one of them seated, with two dogs. To the right is a view of the hilly distance. The figures are attributed to Lingelbach.

Signed in full on the left at foot; canvas, 26½ inches by 25 inches.

In the collection of A. van der Hoop, Amsterdam; bequeathed in 1854 to the city, and lent to the Rijksmuseum since 1885.
In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2736.

213. **VIEW IN THE DUNES WITH SPORTSMEN.** Sm. 117.—On the left is the side of a sandhill. On a road at the foot of it walks a sportsman with a gun on his shoulder. He looks to the left, where another man with dogs is high up on the hill. Beyond are trees. Farther back is a sunken road with a herd of cattle. In the distance, at the foot of the dunes, is a country house. Cloudy sky. Figures by A. van de Velde.

Signed in full on the right at foot with the monogram; canvas, 14½ inches by 13½ inches.

Apparently a replica of 214.
In the Van Heteren collection, inherited by A. L. Gevers, Rotterdam, and sold in 1809 to the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2737.

214. **A HILLY LANDSCAPE WITH A ROAD.**—The road is on the left at the foot of a hill. On the road is a sportsman, with two dogs on the slope of the hill. On the top is another man; behind him comes a third with a dog. At the roadside are two tall trees. On the road, farther back, are cows. In the distance is a small house. Figures by Lingelbach.

Canvas, 14½ inches by 14 inches.

Apparently a replica of 213.
In the possession of J. Goudstikker, Amsterdam, 1917.

215. LANDSCAPE WITH A ROAD.—The road makes a double curve and leads to a village, the church-tower of which rises above trees in the distance. On the road a man with an ass goes away, approaching a woman who carries a burden on her head and leads a boy with her left hand. Farther away, beneath three trees, is a sportsman with a dog. In the right foreground are two tall trees with bushes. Figures by A. van de Velde.

Signed on the left at foot with the monogram; panel, 8½ inches by 11½ inches.

In the collection of Madame van den Hecke-Baut de Rasmon, Antwerp; bequeathed in 1859 to the city.
In the Antwerp Museum, 1920 catalogue, No. 502.

216. A WOODED LANDSCAPE WITH A HUNTING PARTY. Sm. 43.—In the centre a man on a grey horse gallops across a hill, followed by two men on foot and a number of hounds. The rest of the party are seen farther away at the edge of a wood. In the left foreground stands a withered tree; a fallen tree lies amid docks and other weeds. The figures are ascribed to Wouwerman. "An excellent production" (Sm.).

Signed, and dated 1663; canvas, 31½ inches by 41 inches.

Mentioned by Waagen, iii. 397.
Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 321 (1100 florins).
In the collection of the Duke of Rutland, Belvoir Castle; it was there in 1835 (Sm.).

217. LANDSCAPE WITH A SPORTSMAN.—The sportsman, with three dogs, is on the left, on a road running in front of a wood. On a low hill to the right is a castle. In the distance are steep cliffs. [Possibly identical with 186.]

Signed in full on the left at foot; canvas, 26½ inches by 33½ inches.

Exhibited at Bremen, 1904, No. 372.
In the collection of Rudolf Pralle, Bremen.

218. A ROAD AT THE EDGE OF A WOOD. Sm. 113.—The road leads from the right foreground into the distance. In the left foreground a fallen tree lies amid thistles and other weeds. Above this, at a bend in the road, stands a decayed oak. Beyond is the wood. Along the road comes a peasant, carrying a rake on his shoulder and leading a boy. To the right of him a woman sits at the roadside with a bundle and a sleeping boy. Farther back, a horseman and a man on foot are coming towards the foreground. In the right foreground a sportsman sits on a plank in front of a fence, chastising his dog. Through the trees to the right one looks across a sunny pasture to the edge of a wood, above which rise the towers of a town. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1667; canvas, 26 inches by 35 inches.

Engraved by F. Loos.

In the collection of Prince Esterhazy, Vienna, 1835 (Sm.); sold as a whole in 1869 to Budapest.

In the Budapest Museum, 1910 catalogue, No. 507.

219. LANDSCAPE WITH A SPORTSMAN.—A sportsman with two dogs walks past a woman seated at the foot of a hill. The figures are possibly by Lingelbach.

Signed in full on the right at foot, and dated 1671; 27½ inches by 20½ inches.

In the collection of B. Mancel, Caen; bequeathed in 1872 to the town.

In the Caen Museum, Mancel collection, 1897 catalogue, No. 27.

219*a*. IN THE DUNES: SPORTSMEN. Sm. 136.—On the right is a sandhill. A road at the foot leads away into the distance. Beside the road, in the left foreground, sits a woman with a brass can at her back. Near her stands a man with a bundle on his shoulders. Farther back is a horseman, accompanied by a man on foot with a gun on his shoulder; in front of them are two dogs. High up on the hill to the right a sportsman fires his gun. On the slope are a large tree and several small trees. In the right foreground a dead willow has fallen and lies beside its stump. To the left is a view of the hilly distance. On the extreme left of the middle distance is a country house amid trees. Figures by Lingelbach.

Signed in full, and dated 1669—though Sm. read the date as 1666; canvas, 15 inches by 19 inches.

In the Royal collection, Kensington Palace, 1834 (Sm.).

In the Royal collection, Hampton Court, 1898 catalogue, No. 746.

220. A WOODED LANDSCAPE WITH SPORTSMEN.—Sportsmen are on the right on a sandy road, which runs beside a fence and then bends round into a wood. Between the trees to the left is a spacious view towards distant hills. The figures are ascribed to Philips Wouwerman.

Signed in full, and dated 1660; canvas, 56 inches by 73 inches.

In the Copenhagen Museum, 1904 catalogue, No. 386; bought in 1756 for 120 Reichstalers.

221. A HILLY LANDSCAPE WITH A HORSEMAN.—The horseman has with him huntsmen on foot and hounds. There are also beggars and shepherds with sheep. To the left is a great leafless tree. In the distance are houses amid trees. To the right is a distant view. Figures by A. van de Velde.

Signed in full on the right at foot, and dated 1664; panel, 16 inches by 21 inches.

In the collection of J. O. Gottschald, Leipzig, 1901 catalogue, No. 48; bequeathed in 1903 to the town.

In the Leipzig Museum, 1914 catalogue, No. 827.

222. LANDSCAPE: A HILLY COUNTRY.—In the left foreground stand two dead trees amid weeds. In the right middle distance a

clump of tall trees, within a broken fence on a bank, stands out against the sky. In the centre, on a sandy road leading to the right foreground, come a mounted sportsman and a man on foot with a gun on his shoulder; two hounds run in front of them. In the distance is a village, with hills on the horizon. Heavy clouds in the sky.

Signed in full; panel, 11½ inches by 14½ inches.

In the collection of Wynn Ellis, London; bequeathed in 1876 to the nation.
In the National Gallery, London, 1925 catalogue, No. 972.

223. [Identical with 138*a*.]

224. LANDSCAPE WITH A SPORTSMAN.—The sportsman rides a grey horse. There are other figures. There is a fine red in the costumes. The figures are ascribed to A. van de Velde.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 281.
In the collection of H. Darell-Brown, London.

225. LANDSCAPE WITH A WINDING ROAD.—On the road in the centre is a sportsman with hounds. To the left is a dead tree.

Signed in full on the left.

In the collection of Lord Iveagh, London, No. 136.

226. A WOODED LANDSCAPE WITH SPORTSMEN. Sm. 67.—In the right foreground the broken trunk of a beech lies amid docks and other weeds. Beyond, on a clay bank, stands a withered oak, whose branches mingle with those of other trees, forming part of an extensive wood. On the left a winding road leads to a river. There are two sportsmen with two huntsmen and five hounds. One sportsman, seated on a bank, is priming his gun. The other gives orders to a huntsman. Farther back is a tilt-cart with one horse. Still farther away, on the left, is a coach-and-four with several servants. "Painted in a broad free manner" (Sm.). Figures by Lingelbach.

Signed, and dated 1671; canvas, 37½ inches by 46 inches.

Mentioned by Waagen, Suppl. 165.
In the collection of Abraham Robarts, London, 1835 (Sm.).
In the collection of A. J. Robarts, London.

227. A HILLY AND WOODED LANDSCAPE WITH A ROAD. Sm. 27.—The road leads from the right foreground and makes a great curve into the distance. In the left foreground an oak with scanty foliage and a dead beech have their stems crossing. At the foot of the trees are a thistle and other weeds. At the roadside to the right a man sits conversing with a sportsman who stands before him; in the right foreground are three dogs. In the centre a broken tree lies beside its stump. Behind it comes a horseman; beggar boys, one of whom turns somersaults, ask him for money. To the right at the roadside sits a woman with a child in her arms. To the left is a view of distant hills. Figures by Lingelbach. An "excellent picture" (Sm.).

Signed in full on the right at foot, and dated 1662; canvas, 54½ inches by 74 inches.

Mentioned by Waagen, iii. 142 and Suppl. 355.
Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 229.
Sale.—Le Boeuf, Paris, 1782—possibly April 8, 1783—(3600 francs).
In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 70; it was there in 1835 (Sm.).

228. **A HILLY LANDSCAPE WITH A SPORTSMAN.**—The sportsman walks away along a road with a fence to the right and a sandhill to the left. His dog runs in front. To the left is hilly country, with two oaks at the roadside. To the right is a valley, beyond which is seen a hilly landscape with a village amid trees. The figures are probably by A. van de Velde or by Lingelbach. Described from the lithograph; the original is possibly in reverse.

Signed in full on the right at foot; 19½ inches by 19½ inches.

Lithographed by Loos.
In the collection of Count Speck von Sternburg, Lützschena, 1889 catalogue, No. 242.

229. **VIEW OF A CASTLE.**—Said to be Mooiland near Kleve. The castle, with four round corner towers and an entrance in the middle of the front, stands in a wooded park in the middle distance. In front is a cornfield; the right half has been cut, and three peasants are putting up the sheaves. On a road leading uphill to the right foreground comes a woman with a bundle on her head and a dog at her side. To the left of her two sportsmen are resting at the roadside, with three dogs; one man sits on the road. On the extreme left is a wood. In the right foreground lies a felled tree. To the right, behind the castle, is a farm building. The view is closed by hills.

Signed in full on the right at foot, and dated 1675; canvas, 32 inches by 39½ inches.

Exhibited at Amsterdam, 1867, No. 219; at San Francisco, 1920, No. 50.
Sale.—The widow of H. F. V. Usselino, born Tollens, Amsterdam, January 30, 1866, No. 130 (830 florins, Caramelli).
In the collection of A. Caramelli, Amsterdam.
In the possession of F. Kleinberger, Paris, 1895.
In the possession of L. Ehrich, New York.

230. **Landscape with a Hunting Party.**—In the right foreground are two tall trees. Beyond them is a wood. To the left is a small thicket. In the centre is a distant view bounded by blue hills. In front is a woman on horseback with several men and some hounds. The figures are ascribed to Lingelbach. [Possibly identical with 181.]

Signed in full, and dated 1651; canvas, 60 inches by 56½ inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, No. 461, and *Trésors d'Art en Suède*, 1911, i. No. 48.
In the collection of E. Swartz, Norrköping, 1886.
In the collection of C. Swartz, Norrköping.

231. **LANDSCAPE WITH A BROKEN CLAY HILL.** Sm. 66.—The hill is on the right. A deeply worn road, with a fence, comes down the hill to the right foreground. Beside the road, at the foot

of the hill, a woman sits conversing with a man who stands before her. Nearer the front, on the road, is a sportsman with a dog. In the left foreground stand two trees, one of which is withered. Beyond is a view over a plain towards distant hills.

Panel, 9 inches by 7½ inches.

In the collection of Charles Brind, London, 1835 (Sm.).
In the collection of Madame Adolphe Schloss, Paris.

232. **LANDSCAPE WITH A SPORTSMAN.**—The sportsman holds his hounds in leash. Other figures. [Pendant to 685.]

Panel, 21½ inches by 17½ inches.

In the Rennes Museum, 1884 catalogue, No. 166.

233. **A WOODED LANDSCAPE WITH SPORTSMEN.**—One sportsman stands looking down a road which winds through a wood. Another sportsman, seen from the back, walks into the wood with his dog. In front a huntsman is tending some hounds. On the right a puppy barks at the wood. On the right, through the trees, is seen a broad strip of grass. Cloudy sky; sunset.

Signed in full on the left at foot; panel, 16 inches by 14 inches.

In the collection of Sir Frederick Cook, Richmond, 1892.
In the collection of Sir Herbert Cook, Richmond, 1914 catalogue, No. 387.

234. **LANDSCAPE WITH A SPORTSMAN IN RED.**—The sportsman walks to the front. In the left foreground is a withered tree with weeds. Figures by Lingelbach.

Signed in full, and dated 1673; canvas, 32 inches by 48 inches.

In the collection of Count Schönborn-Buchheim, Vienna, 1896 catalogue, No. 15; it has been there since 1820.

235. [Identical with 150*a*.]

236. **A HILLY LANDSCAPE WITH A HUNTING PARTY.**—In the left foreground a man on a grey horse halts, with his face to the right, and blows his horn. Behind him, to the left, is a woman on a chestnut horse. On the extreme left are huntsmen in front of a hedge, with trees beyond; one man is attending to a hound. In the centre foreground lies a felled tree. To the right is a view over hilly country with clumps of trees; at the back is a hill.

Canvas, 21 inches by 26 inches.

In the collection of A. Strasser, Vienna.

237. **A Wooded Landscape with a Sportsman.**—The sportsman has a dog. Several wayfarers. [Pendant to 417.]

Canvas, 26 inches by 32½ inches.

Sale.—Hendrick Verschuuring, The Hague, September 17, 1770, No. 208 (230 florins, with pendant).

238. **A Hilly Landscape with Trees and Houses.**—In front is a sportsman with dogs. Two other figures. A distant view. Warm and sunny in tone. Figures by Lingelbach.

Dated 1676; canvas, 46 inches by 37½ inches.

Sale.—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 50.

238*a*. **A Hilly Landscape with Trees and Sportsmen.**—The sportsmen are mounted and on foot. Beside a road, in front, a woman is resting; a man with a dog stands beside her. Figures by Lingelbach. [Pendant to 440. Possibly identical with 580.]

Dated 1670; canvas, 10 inches by 12 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 30.

239. **A Hilly Landscape with a Wayfarer.**—The wayfarer, with a pack on his shoulders, is in front. To the left a huntsman stands beside a mounted man. There are other figures, some standing, others resting. Full of sunlight.

Canvas, 19½ inches by 25½ inches.

Sale.—Amsterdam, July 17, 1775, No. 10 (140 florins, J. Wubbels).

240. **A Wooded Landscape with Three Great Trees.**—The trees are in the left foreground; the bark is skilfully treated. In the landscape is a sportsman with a dog, besides other figures. A distant view. Powerfully painted. Figures by Lingelbach.

Canvas, 30½ inches by 23½ inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 341.

241. **Landscape with Sportsmen and Hounds.** Sm. 26.—The men are resting on a hill. On a road which runs diagonally across the scene is a horseman, followed by a peasant on foot. An open view with hills beyond. Figures by A. van de Velde.

Panel, 9½ inches by 13 inches.

Sale.—Nogaret, Paris, 1780 (300 francs).

242. **In the Dunes: a Pack-Ass.**—In front are a pack-ass, a wayfarer, and a little dog. Beyond are peasants resting and a sportsman. In the distance are hills and trees. Full of sunlight.

Canvas on panel, 12 inches by 13 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 166 (65 florins, Van der Pot).

In the collection of G. van der Pot, Rotterdam; according to his ledger it was sold in August 1785 for 150 florins, to J. D. Nijman, Amsterdam.

243. **Landscape with a Hunt.**—In the foreground, at the foot of a hill, is a willow overgrown with ivy and stripped of half its bark. Around it are weeds. Figures by A. van de Velde.

13½ inches by 17 inches.

Mentioned by S. S. Roland, Söder, 1797, p. 128.

In the Von Brabeck collection, first at Hildesheim, then at Söder, 1792 catalogue, No. 175.

244. **View in the Dunes with Trees.**—In front a horseman asks several persons to direct him. A sportsman with hounds. Full of sunlight. Figures by Lingelbach.

Canvas, 19½ inches by 29½ inches.

Sale.—Amsterdam, April 24, 1811, No. 145 (152 florins, Gruyter).

244*a* and *b*. **Two Views in the Dunes with Trees.**—Uphill roads. Wayfarers, sportsmen mounted and on foot, hounds and asses. Full of sunlight. Figures by Lingelbach.

Panel, each 10 inches by 12 inches.

Sales.—Amsterdam, August 6, 1810, No. 130 (220 florins, De Vries).
J. de Bosch, Amsterdam, April 6, 1812, No. 49.
Amsterdam, October 16, 1815, No. 124 (94 florins, Roos).

245. **A Hilly and Wooded Landscape with Sportsmen.** Sm. 46.—To the left is a clay hill, covered with withered tufts of grass. On the hill a peasant is resting. Another man comes down a path with rank vegetation at either side. In front, at the foot of the hill, are two sportsmen with guns. Near them a huntsman holds hounds in leash. In the middle distance are other figures. In front are fallen trees with thistles and other weeds. To the right is a view over hilly country, with sunlit patches. Figures by Lingelbach.

Canvas, 25½ inches by 24 inches.

Sales.—Sébastien Erard, Paris, 1831, No. 181 (bought in).
S. Erard, Château de la Muette, April 23, 1832 (3591 francs).

246. **A Hilly Landscape with a Road.** Sm. 128.—The road runs from the left foreground into the distance, where a river is seen amid trees. A woman with a rake and a man with a pack on his shoulders approach the foreground. Beyond is a horse and cart; near it sits a sportsman. Figures by Lingelbach. "Painted in a free and spirited manner" (Sm.). [Pendant to 51.]

Signed, and dated 1665; panel, 24 inches by 28 inches.

In the possession of Donaldson, Edinburgh, 1835 (Sm.).

247. **Landscape with a Woman on an Ass.** Sm. 150.—A wayfarer with a bundle sits at the side of a road, conversing with a man who stands before him. To the left is a hill; the road passes the foot of it. On the slope is a hurdle fence. On the top is a sportsman with two dogs. To the right is a view over open country. "Painted in a free and masterly manner" (Sm.).

Canvas, 14 inches by 18½ inches.

In the possession of Burland, Liverpool, 1835 (Sm.).

248. **Landscape with a Great Tree.**—The tree, with uneven branches, stands at a bend in a sandy road. Beneath it is a woman on a grey horse; beside her is a well-dressed man. In front a sportsman with dogs sits on the grass. Farther back is a waggon and pair. In the hilly distance are two wayfarers. Broad in style but carefully painted. Figures by A. van de Velde.

Panel, 13 inches by 12 inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 165 (190 florins).

249. **Landscape with Sportsmen on a Road.** Sm. Suppl. 34.—To the right is a rough sandhill overgrown with bushes; on the top is a large tree. At the foot of the hill a woman with a pitcher at her back stands conversing with a man seated on the ground; a third person looks into a basket. On the road, which runs across the middle of the picture, are two men on horseback, with two attendants on foot and three dogs. Behind them is a man with a pack-horse and three more dogs. In front lie broken tree-trunks and branches amid weeds. In the middle distance is a clump of trees with a paling round them. In the hilly distance is a village. A fine autumn afternoon. Figures by Lingelbach. A "beautiful" scene (Sm.).

Panel, 19½ inches by 25 inches.

Imported into England by Artaria, 1841 (Sm.).

250. **A Wooded Landscape with a Horseman.**—The horseman speaks to a sportsman with dogs. Other figures are walking. Hilly distance. Figures by Lingelbach.

Canvas, 21½ inches by 28 inches.

Sale.—J. A. A. de Lelie, and others, Amsterdam, July 29, 1845, No. 234 (110 florins, Keyzer).

251. **Landscape with a Round Tower.**—A sportsman on a grey horse fires his gun. Beyond are a man-servant and a fallen tree. Figures by Philips Wouwerman.

In the collection of Lord Monson.

Sale.—J. P. Anderdon, London, May 15, 1847 (£257, Robinson); *see Art Sales*, ii. 348.

251*a*. **Landscape with a Hunting Party.**—Figures by Lingelbach.

Mentioned by Waagen, ii. 309.
Then in the Wombwell collection, London, 1854.

251*b*. **Landscape with a Sportsman.**—The sportsman is in front. A rather large and carefully painted picture, reddish-brown in tone.

Mentioned by Waagen, Suppl. 477.
Then in the collection of W. W. Bardon, Newcastle, 1857.

252. **Wooded Sandhills.**—On the right a road leads past the foot of a hill, on which are an old tree and bushes. On the hill a sportsman follows a trail through the undergrowth. On the road a man on a grey horse is accosted by a beggar; there are also peasants and other figures. Hilly distance, illumined by rays of sunlight. The figures are attributed both to Lingelbach and to A. van de Velde.

Canvas, 18 inches by 24 inches.

Sale.—F. J. O. Boymans, Utrecht, August 3, 1811, No. B. 124.

In the Boymans Museum, Rotterdam, 1859 catalogue, No. 394—that is, before the fire of 1864.

253. **Landscape with a Well-worn Sandy Road.**—The road is lined on the left with trees, which throw a shadow on the foreground.

Here a sportsman, followed by a boy and four dogs, comes forward. To the right is a broad sunlit hill.

Signed in full; canvas, 14 inches by 18½ inches.

Sales.—H. A. van Bleijswijk, Rotterdam, July 23, 1827, No. 1 (153 florins. Blokhuyzen).
D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 88 (1620 francs).

254. **Landscape with a Well-worn Road.**—The road is in front. To the right a peasant converses with a woman who sits by the fence of an orchard. At the end of the road is a sportsman. To the left is a sunny cornfield.

Signed in full on the left at foot.

Sale.—Saint-Rémy of Le Mans, Paris, April 26, 1870, No. 191.

255. **A Wooded Landscape with a Hunting Party.**—A man in a yellow coat, seen from the back, rides a chestnut horse; he speaks to a woman on a grey horse. To the right, near the woman, a young man breaks off a branch from a tree. To the left, near the horseman, a man and woman shake hands. Farther back, a man on a grey horse sounds his horn. The distance to the right is hilly. Figures by Lingelbach.

Canvas, 20 inches by 26 inches.

Sale.—M. Neven, Cologne, March 17, 1879, No. 255.

256. **A Varied Landscape with a Hill.**—The hill on the left has tall trees and bushes on it. In front, near a fallen tree, are large thistles and other weeds. To the right is a winding road. A harvester with his dog walks away. At the roadside a peasant and a woman converse. In the distance is a horseman, with two huntsmen and hounds.

Signed in full on the right at foot, and dated 1670; canvas, 20 inches by 24 inches.

Sale.—M. Neven, Cologne, March 17, 1879, No. 256.

257. **A WOODED LANDSCAPE WITH A GREAT TREE.**—The tree, which is covered with creepers, stands on the right, beside a road leading into the distance. At the foot of the tree, the lower part alone of which is visible, are thistles and other weeds. Along the road, from the left, comes a woman with a burden on her back; she leads a boy with her left hand. To the right of them a dog is sniffing the ground. In the left middle distance a sportsman with a gun on his shoulder runs out of a wood. Through the trees is a view of the distance with a hill on the horizon. The figures are attributed to Lingelbach.

Signed in full; canvas, 42 inches by 39 inches.

Sale.—Alexis Schönlank of Berlin, Cologne, April 28, 1896, No. 215 (1150 marks).

258. **AN AUTUMNAL LANDSCAPE WITH HUNTSMEN AND HOUNDS.**—In the right foreground are oaks; a heavy withered branch lies on the ground. On a road, to the left, is a woman with a child

and a dog. Farther away are the huntsmen with horses and hounds. To the left is a wood. To the right is a distant view. [Possibly identical with 183.]

Signed in full on the right at foot; canvas, 26½ inches by 34 inches.

In the collection of Prince von Hohenzollern-Hechingen, Löwenberg.

In the collection of M. Schubart, Munich, 1893 catalogue, p. 30.

Sale.—M. Schubart, Munich, October 1899, No. 87 (2400 marks).

259. **Landscape with a Wide Plain.**—Said to be in Gelderland. With avenues and clumps of trees. On the right two sportsmen are resting; their dogs are lying down. To the left is a road which winds away under the trees; on it are horsemen and wayfarers.

Panel, 10½ inches by 15 inches.

Sale.—Jules Lenglart of Lille, Paris, March 10, 1902, No. 116 (285 francs).

260. **A Wooded Landscape with a Great Decayed Oak.**—The oak in the left foreground bends over to the right. At the foot of it lies a felled tree. To the right of this, in front, are tall thistles. In the right middle distance a sportsman with a dog at his heels walks away. In the distance is the edge of a wood.

Panel, 17½ inches by 15 inches.

Sale.—A. Schmetz, and others, Berlin, March 14, 1905, No. 57.

261. **Landscape with a Bridge.**—The bridge on the right leads to a building. To the left is the road with two sportsmen. At the back is a windmill.

Panel, 18 inches by 24½ inches.

Sale.—Alois Spitzer, Vienna, January 24, 1906, No. 169.

261*a*. **Landscape with Tall Trees and a Sportsman.**

Panel, 24 inches by 33 inches.

Sale.—Clulow, and others, London, July 27, 1920, No. 217.

262. **LANDSCAPE WITH A GREAT THISTLE IN FRONT.**—Sportsmen.

Signed in full on the right at foot; canvas, 14½ inches by 19½ inches.

Sale.—Comte Cavens, Brussels, May 23, 1922, No. 171.

263. **A HILLY LANDSCAPE WITH A BEGGAR.** Sm. 12.—The beggar accosts a man on a grey horse, who rides along a road at the foot of a sandhill. With the rider are two hounds. Farther back, on the other side, is a post-waggon and pair, followed by a man on foot. Figures by A. van de Velde.

Signed on the right at foot with the monogram; canvas, 9 inches by 11½ inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (913 francs).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 89 (445 florins, Rombouts).

In the collection of J. Rombouts, Dordrecht, 1850.

In the collection of L. Dupper, Dordrecht; bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2734.

264. **A WOODED LANDSCAPE WITH A GIPSY FAMILY.** Sm. 129.—The gipsies are on a road leading uphill from the left foreground. A man who has dismounted from a grey horse is having his hand read by a gipsy woman with a child on her back. A boy, seen from the back, stands before them. A groom holds the horse. To the right of the group a man with bare feet lies at the roadside; with him is a boy. Farther back, in front of a clump of trees, comes a woman with a child on her arm; she leads another child. To the right is a view over low-lying country towards a lake. The figures are ascribed to Philips Wouwerman.

Signed in full on the right at foot; canvas, 20 inches by 24 inches.

Probably 287 is a replica.

Mentioned by Waagen, iii. 396.

In the collection of the Duke of Rutland, Belvoir Castle; it was there in 1835 (Sm.).

265. **LANDSCAPE IN THE DUNES WITH A MARRIED COUPLE.** Sm. Suppl. 39.—A man and his wife, with a black boy holding a high parasol over them, walk on a road in the right foreground. The road leads away to the left distance in front of a sandhill. On the extreme left are a dead oak and a willow. In front of the trees a beggar boy salutes the couple. Farther away goes a man with a basket on his back. In the left foreground is a pool. Beyond it is a distant view bounded by hills. In the middle distance is a cornfield with sheaves. The figures are ascribed to Lingelbach. "Of great truth of nature and clear in the warm colouring" (Waagen).

Signed in full on the right at foot; panel, 12½ inches by 15 inches.

Mentioned by Waagen, iii. 287.

In the collection of Archibald M'Lellan, Glasgow; bought in 1856 by the city.

In the Glasgow Art Gallery, 1904 catalogue, No. 1113.

266. **LANDSCAPE WITH A BEGGAR.**—The beggar accosts a horseman with two dogs on a road through a valley. At the roadside in the right foreground are trees. The valley is bounded by high hills on the left and low hills on the right. In the left middle distance is a house. In the distance are hills. Figures by Lingelbach.

Canvas, 35 inches by 44½ inches.

In the Hausmann collection, Hanover; bought for King George V. of Hanover.

In the Provincial Museum, Hanover, 1891 catalogue, No. 612.

267. **A HILLY LANDSCAPE WITH A BEGGAR FAMILY.**—The beggars are at the foot of a decayed oak, standing to the right beside a road which leads away to the left. In front, in the left centre, a woman with a white kerchief sits on a boulder; a child looks over her shoulder and a girl leans on her lap. She looks at a horseman, seen from the back, who throws money into the hat which a man holds out to him. In the right middle distance, where the road centres a wood, appears another horseman; a man on foot precedes and another follows him. To the left is a distant view. Figures by Lingelbach. [Pendant to 307.]

Signed in full on the right at foot; canvas, 14 inches by 13 inches.

Mentioned by Karl Lang in "Meusels Museum," 1791, 13, p. 82.

In the collection of the Margravine Karoline Luise of Baden.

In the collection of the Hereditary Prince of Baden, Karlsruhe.

In the Karlsruhe Gallery, 1910 catalogue, No. 329.

268. **A Hilly Landscape with a Beggar.** Sm. Suppl. 11.—On a sandy road the beggar accosts a man in a yellowish-brown coat who rides a grey horse. At the roadside near them sit a woman and child dressed in dark blue and brown. By the road is a clump of trees. A wide view over hilly country in grey-green tones. A bright blue sky with clouds in warm sunlight. The figures are attributed to A. van de Velde.

Canvas, 13½ inches by 16 inches.

Exhibited at Leeds, 1868, No. 663, and 1889.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 catalogue, p. 49.

Sale.—E. Higginson, London, June 4, 1846 (£111 : 6s., Emery)—according to a MS. note by Sm. in his own copy of his catalogue.

In the collection of William Harvey, Barnsley.

In the collection of H. Harvey, Leeds, 1868.

In the collection of W. Harvey, Leeds; given to the Trust in 1917.

In the possession of the National Loan Collection Trust, London, 1919 catalogue, No. 53.

269. **LANDSCAPE WITH A HILLY COUNTRY IN THE DISTANCE.** Sm. 93.—In the centre a herdsman with a dog drives two oxen and six sheep along a broad road coming from the centre background to the right foreground. A rude fence borders the road to the left and comes to the left foreground, in front of an old tree whose one leafy branch stands out high against the sky. Beside the tree, to the right, is the stump of a willow; in front of it, outside the fence, lies a felled beech. Beside the trees, in the left middle distance, stands a farm-house, in front of a wood on high ground. In the right foreground, at the roadside, sits a beggar, whose dog barks at the cattle. Beyond, to the right, the ground falls to a lake, on the far side of which is open country with hills in the distance. The figures are attributed to A. van de Velde. An "excellent picture" (Sm.).

Signed in full to the left on the felled tree, and dated 1659; canvas, 31½ inches by 39 inches.

Mentioned by Waagen, i. 409.

Exhibited at the British Institution, 1822, No. 178.

Sales.—Trouart, Paris, February 22, 1779, No. 127 (2400 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 45 (2800 francs, Le Rouge).

In the collection of William Smith, M.P., London.

Sale.—John Webb, London, 1821 (£262 : 10s., Peel); *see Art Sales*, ii. 348.

In the collection of Sir Robert Peel, London, 1835 (Sm.); acquired in 1871 for the nation.

In the National Gallery, London, 1925 catalogue, No. 883.

270. **A HILLY LANDSCAPE WITH A FLAT-TOPPED**

ROUND TOWER. Sm. 21.—A flat-topped round tower, with a dove-cot, stands on the right beside a road leading away from the foreground into the distance. Adjoining the tower on the right is a high wall with an open gateway. Towards the gate a man rides on an ass; a woman with a basket on her back walks beside him. A man on a grey horse approaches the foreground; he gives money to a beggar who holds a little girl by the hand. On the left stands a dead tree in front of a hurdle fence; a broken branch lies in front to the left. Beyond is a view of a pasture with sheep and a peasant couple. In the distance are long ranges of hills. Figures by Lingelbach.

Signed in full on the right at foot, and dated 16—; canvas, 41 inches by 52 inches.

Engraved in the Stafford Gallery, No. 32.

Mentioned by Waagen, ii. 49.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 56 (1861 francs).
C. A. de Calonne, Paris, April 21, 1788 (2400 francs).
Marin, Paris, 1790 (1801 francs).

In the collection of the Marquess of Stafford, London, No. 32.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 165.

271. **LANDSCAPE WITH TWO THATCHED COTTAGES.** Sm. 102.—The two cottages stand near the edge of a wood in the middle distance. At the door of one cottage a man stands feeding chickens. A woman, with a child at her back and a little boy at her side, begs of him. A road leads from the foreground past the cottages and winds away into the distance, disappearing in a wood towards which a herdsman drives some pigs. In front come a man with a basket on his back and a girl. In the right foreground is a decayed tree, with a fallen tree amid weeds and a thistle. On the left a river flows through the meadows; a woman is washing linen and a boy is bathing. In the distance are wooded hills. Here and there are cattle. Light clouds in the sky. Figures by Lingelbach.

Canvas, 41½ inches by 54 inches.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 434 (405 florins, Van der Vinne).
P. N. de Quarles van Ufford, Amsterdam, October 19, 1818, No. 58 (905 florins, Nieuwenhuys).
Sébastien Erard, Château de la Muette, April 23, 1832, No. 179 (4900 francs).
D. van der Schrieck, Louvain, April 8, 1861, No. 149 (6000 francs, Le Roy).

In the Schollaert collection, Louvain.

272. **LANDSCAPE WITH A HORSEMAN IN A BLUE COAT.** Sm. 141.—A man in a blue coat on a grey horse is on a road to the right which leads into the distance. Behind him is a dog. At the roadside sits a man; another man, standing beside him, points into the distance. Farther back comes a post-waggon and pair, whose occupants are accosted by beggars. In front of it, to the left, is a shepherd with sheep.

In the right foreground is a decayed oak, with a felled beech lying amid thistles and other weeds. Beyond it is a clump of trees. To the right is open country. Figures by A. van de Velde. "This excellent picture is remarkable for the purity and freshness of its hues as well as for its admirable finishing" (Sm.).

Signed in full in the left centre at foot; canvas, 20½ inches by 26 inches.

Mentioned by Waagen, ii. 110.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 106.

Bought in Paris in 1824 by Sm. and sold for £315.

In the collection of Alexander Baring, London, 1835 (Sm.).

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the possession of T. Agnew & Sons, London, 1908.

In the possession of J. Böhler, Munich, 1916.

273. **LANDSCAPE WITH A RUINED ARCHWAY.**—In front, near the archway, are two horsemen and beggars. The figures are ascribed to B. Gael, probably in error.

A small picture.

In the Giroud collection, Paris.

In the collection of Thomas J. Bryan, New York; given in 1867 to the Historical Society.

In the collection of the Historical Society, New York, 1908 catalogue, No. 369.

274. **A HILLY LANDSCAPE WITH A ROAD.**—On the road is a man with a mule; there are another mule and a dog. On a hill, to the left, is a shepherd with a dog and sheep. At a bend in the road is a woman beside a beggar seated at the roadside.

Signed in full on the right at foot; canvas, 11 inches by 13½ inches.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 21.

275. **LANDSCAPE WITH THE ENTRANCE TO A WOOD.** Sm. 110.—Along a road from a shady wood comes a man on a grey horse with two dogs. A woman seated at the roadside and a boy standing beside her ask the rider for money. In the middle distance is a pool with anglers. Beyond the pool are sunny meadows and distant hills. The foreground is marshy. On the left two old and decayed trees stand amid bushes. Clear sky. "Painted in a brown heavy tone of colour" (Sm.).

Signed in full on the left at foot, and dated 1674; canvas, 28 inches by 34½ inches.

Engraved by Rosmäsler the younger.

In the collection of H. von Reith, Vienna; bought in 1811 for the Gallery.

In the Vienna Gallery, 1907 catalogue, No. 1310; Sm. valued it in 1835 at £70.

276. **A HILLY LANDSCAPE WITH A ROUND TOWER.**—The round tower stands amid trees in the left middle distance. To the right is a hill; at the foot of it a road leads away into the distance. On the road in front a horseman halts; a beggar accosts him. At the roadside, to the right, sits a woman with a child in her arms and a boy at her side. To the left of the horseman is a dog. Farther back goes a peasant with a

bundle on his shoulders. In the left middle distance, near the tower, comes a tilt-waggon with one horse, driven by a peasant. To the right of the road, at the foot of the hill, stand two trees with thick foliage. To the left of these is a distant view. The figures are ascribed to Philips Wouwerman.

Panel, 12½ inches by 16½ inches.

Exhibited at Vienna, 1873, No. 45.
In the collection of J. Kuranda, Vienna, 1873.
In the collection of F. Kuranda, Vienna, 1908 catalogue, No. 58.

277. **VIEW IN THE DUNES WITH A BEGGAR FAMILY.** Sm. 111.—The beggar family are in front. Between the steep sandhills are clumps of trees. On the left a road winding over a hill comes down to the front, where the beggars are resting. At some distance from them are two horsemen and a lad with a pack on his shoulders. Farther back are a sportsman resting, a woman on an ass, and a man walking beside her. Figures by Lingelbach. "A grand landscape" (Sm.).

Signed in full, and dated 1666; canvas, 39 inches by 58 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 301; it was there in 1835, when Sm. valued it at £367 : 10s.

278. **View in the Dunes with an Avenue.**—The sun shines on the avenue. On a road in front are a man on a chestnut horse and a woman on a grey. Farther away are a beggar asking alms, a poor woman seated with a burden on her back, and a boy standing up. On a pool are two swans. A distant view. Figures by Lingelbach. [Possibly identical with 169.]

Panel, 10½ inches by 9½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 381 (180 florins, Yver).

279. **Landscape with a Placid River.**—Near a horseman are beggars. Figures by Lingelbach. [Possibly identical with 450.]

Canvas, 20½ inches by 25½ inches.

Sale.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 5 (120 florins, J. P. van der Schley).

280. **View in the Dunes with Small Trees and a Beggar.**—The beggar stands on a winding road in the centre. He stretches out his hat to a horseman. A dog runs behind the rider; two other dogs drink at a pool in front. Beside the road, to the left, sits a woman with a basket on her right arm; a man in a long cloak stands behind her; a boy bends down to look into the basket. Behind them, to the left, a fence runs along a path, which leads uphill under a great oak to a village with a church amid trees in the left middle distance. A peasant drives two cows towards the village. On the road, in the distance to the right, are a coach, a horseman, two wayfarers and a dog. Beyond is a sunny plain with trees. On the horizon is a range of hills. Figures by Lingelbach. Described from the print; the original is possibly in reverse. Ascribed by Le Brun to J. F. de Vries.

Canvas, 19 inches by 22 inches.

Engraved by Zentner in the Galerie Le Brun.
In the possession of J. B. P. Le Brun, Paris, 1792.
Sale.—Amsterdam, June 16, 1802, No. 208 (135 florins, J. Smit).

281. **A Hilly Landscape with a Tall Tree.**—The tree stands on the left at the foot of a hill enclosed with stakes and old trees. Near the tree a man and woman are accosted by a beggar woman, behind whom is another. To the right are a road with trees, part of a park, a mansion, and a view of the hilly distance. In front is a shepherd with sheep, preceded by five oxen, one of which drinks at a pool. Farther away are other figures. A summer day with hot sunshine. Figures by A. van de Velde.

Canvas, 32 inches by 42 inches.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 75 (3750 francs).
L. Merens, Amsterdam, April 15, 1778, No. 140 (1800 florins, Yver for Van Leyden).
Van Leyden of Amsterdam, Paris, September 10, 1804, No. 109 (4502 francs, Le Brun).

282. **Landscape with a High Ruined Gateway.** Sm. 101.—The gateway, and other ruins of brick, are on the left at a place where two roads meet. In the right foreground are two bare tree-trunks. From the gateway come a man with a basket on his back and a woman on an ass; a dog and four lambs are in front of them. At the roadside, to the left, two peasants are resting; one has a pack on his shoulders. Along the other road comes a man on a grey horse. A beggar with his wife and children approaches, hat in hand, to ask for money. Farther back a man drives a tilt-waggon with one horse. In the distance are a wayfarer with a cloak, two peasants conversing, and harvesters in a field. On the horizon are dunes. The figures are by Philips Wouwerman. "A well-finished production" (Sm.).

Canvas, 46 inches by 54 inches.

Sales.—Sébastien Erard, Château de la Muette, April 23, 1832, No. 177 (7000 francs, bought in).
S. Erard, London, June 22, 1833 (£295 : 1s.).

283. **Landscape with a Road.** Sm. 109.—The road leads from the left foreground round a hill to the right. Along the road come a man and woman, near whom stands a beggar boy. At the roadside sits a woman with a child in her lap and another beside her. The figures are ascribed to A. van Ostade.

Canvas, 15 inches by 21 inches.

In the possession of Thomas Emmerson, London, 1835 (Sm.).

284. **Landscape with a Castle.** Sm. 104 and Suppl. 25.—The castle is partly hidden by trees. An avenue leads uphill towards it. At the sides rise turrets with pyramidal roofs. The castle is surrounded by a placid sheet of water, in which the trees have dark reflections. To the left is a hill covered with bushes. A young man sits on the bank of the moat,

fishing. A man and woman stand by a tree, watching him. Behind the fisherman is a dog. On the road is a man with a basket on his back and a boy at his side. Near the house is a beggar woman, who asks an alms, with another person. Figures by A. van de Velde. "A well-finished picture" (Sm.).

Canvas, 25½ inches by 20 inches.

Exhibited in London, 1834, with the collection of the Duchesse de Berry for private sale; priced at £280, but not sold.

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 65 (3600 francs, Maleck).

285. **View in the Dunes with a Beggar.**—In front the beggar accosts a man and woman on horseback. In the distance is a waggon with two horses, and other figures, which are by Lingelbach.

Canvas, 19 inches by 24½ inches.

Sale.—Rotterdam, August 9, 1842, No. 75.

286. **Landscape with Beggars.**—In front the beggars accost a horseman. To the left is a sandhill, on which are a shepherd and shepherdess with sheep. On a hill to the right are two trees. In the distance are houses and a wood. Figures by Lingelbach. A bright picture, warm in tone and tenderly painted.

Signed with the monogram.

Mentioned by Waagen, Suppl. 195.
In the collection of G. Field, London, 1857.

287. **Landscape with a Gipsy Family.**—The gipsies are resting beside a road. On one side of the road are bushes; on the other side is a bank with great trees. A rider has dismounted to let an old gipsy woman read his hand; a page holds his grey horse. In the right middle distance are young trees with scanty foliage. Beyond are hills, which slope down to a stream that reflects the clear sky.

Signed on the right at foot; canvas, 25 inches by 31 inches.

Probably a replica of 264.
Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 576 (3200 francs).
In a German collection: described from a photograph.

288. **A RIVER SCENE WITH A BEGGAR.**—At the side of a well-worn road leading away into the left distance a beggar accosts an approaching horseman. Behind the beggar a woman sits on the ground. Beside the horseman is a dog. Farther back a man with a basket on his back, who walks towards a wood, turns round. In the right middle distance is a river with curving banks. On the left bank stands a castle amid trees. Beyond, hills rise at a gentle slope. In the right foreground lies a decayed branch.

Signed in full on the left at foot; canvas, 12 inches by 14 inches.

In the collection of J. Porgès.
In the collection of Sir A. Aston.
Sales.—M. Hauptmann, Paris, March 22, 1897, No. 54.
P. C. Haemacher and F. L. Berré, Amsterdam, November 30, 1897, No. 126 (790 florins, S. Duits).

289. **A Hilly Landscape with Beggars.**—Horsemen and other figures on a road. To the left is a river.

Signed, and dated 1673; canvas, 34½ inches by 48½ inches.

Sales.—Unthank, London, 1897.
Sir H. Bedingfield, and others, London, May 31, 1902, No. 71.

290. **Landscape with a Road.**—On a road by a river are beggars and horsemen.

In the collection of Count R. J. Schimmelpenninck.

Sales.—Sir Charles Bagot, London, June 17, 1836.
Lady Page Turner, and others, London, February 21, 1903, No. 126.

290*a*. **A Wooded Landscape with a Canal.**—Beside the canal are farms. A party of soldiers appear to be pursuing a vanished foe.

Signed in full in the centre at foot; canvas, 24 inches by 41 inches.

In the collection of the Prince-Bishop of Würzburg.

In the Würzburg Museum; in the inventory, No. 6594, but not in the 1914 catalogue.

291. **View in the Dunes with Trees and Robbers.**—In front are a tree-trunk, flowers, and weeds. On a road in the centre a horseman is attacked by robbers; the combatants are firing. Another horseman and a peasant run away. In the distance are trees and hills.

Panel, 16 inches by 20½ inches.

Sale.—J. van Bergen van der Grijp, and others, Soeterwoude, June 25, 1784, No. 140 (140 florins, J. Wubbels).

292. **A Hilly and Wooded Landscape with Robbers.**—Robbers attack a post-waggon.

Canvas, 25½ inches by 36 inches.

Sale.—Amsterdam, April 1, 1833, No. 180 (470 florins, Roos).

293. **Landscape with Robbers.** Sm. 106.—On the right a road winds through sandy country with trees here and there. Near a stream in front is a band of robbers attacking travellers. One traveller on a grey horse gallops through the stream, where lie a wounded horse and its rider. A man on foot tries to cross the stream; two robbers fire at him. Another robber grasps a man on a grey horse. Others try to get away. Figures by Philips Wouwerman. [Pendant to 117.]

Signed, and dated 1667; canvas, 15 inches by 18½ inches.

Engraved by Canot.

In the collection of General Conway.

In the collection of J. Newington Hughes, London, 1835 (Sm.).

Sale.—J. N. Hughes, London, April 14, 1848 (£94 : 11s., Johnson)—noted by Sm. in his own copy of his catalogue.

294. **Landscape with an Ambush.**—On a road at the edge of a wood two horsemen are attacked by four soldiers. Two of the soldiers fire their guns at a horseman, who replies with his pistol. A man in red tries to strike the rider with a lance. In the middle distance a horseman gallops off. Two travellers try to escape on foot. One lets his pack and stick drop on the ground. The other, with his dog running in front, tries

to gain the open. Tall trees stand out against the blue sky with grey clouds. In the distance sunlight falls on a meadow, woods, a village, and hills.

Signed in full on the right at foot, and dated 1665; panel, 13½ inches by 18 inches.

Sale.—Count Koucheleff Besborodko, Paris, June 5, 1869, No. 43 (12,250 francs).

295. **Landscape with Robbers.**—On the outskirts of a village several waggons are attacked and plundered by highwaymen. In front is a fallen horse.

Canvas, 20 inches by 26 inches.

Sale.—St. Rémy zur Biesen, and others, Cologne, December 9, 1892, No. 62.

296. **Landscape with Robbers in a Defile.**—A band of robbers are engaged in binding and leading away the travellers whom they have attacked.

Signed; canvas, 21 inches by 25½ inches.

Sale.—St. Rémy zur Biesen, and others, Cologne, December 9, 1892, No. 211.

297. **A HILLY LANDSCAPE WITH ROBBERS.** Sm. 81 and Suppl. 17.—On a road two robbers attack a horseman. A third robber fires at a fugitive, who appears to be wounded. The wooded country is intersected by a river. In front is the stump of a decayed tree with weeds. Figures by Philips Wouwerman. "A highly estimable production of the combined masters" (Sm.).

Signed in full, and dated 1663; canvas, 30 inches by 34 inches.

Mentioned by Waagen, Suppl. 154.

Exhibited in the Royal Academy Winter Exhibition, London, No. 234.

Sales.—Maréchal de Choiseul de Stainville, Paris, November 23, 1789 (1702 francs).

Clos, Paris, November 18, 1812 (2420 francs, Fabre); *see* C. Blanc, *Trésor*, ii. 295.

Fabre, Paris, 1821 (4500 francs).

Lord Charles Townshend, London, April 11, 1835 (£194 : 5s., Nieuwenhuys).

In the collection of Baron Verstolk van Soelen, The Hague, 1842 (Sm.); sold as a whole in 1846 to Thomas Baring, Humphrey Mildmay, and Jones Loyd.

In the collection of Humphrey Mildmay, London.

Sale.—H. Bingham Mildmay, London, June 24, 1893, No. 85 (£430 : 10s.); *see* W. Roberts, *Memorials of Christie's*, ii. 222.

298. **A Dark Wooded Landscape with a Sunk Road.**—In the road a waggon is attacked by robbers.

Canvas, 33 inches by 29 inches.

Sale.—C. Wurster, Cologne, June 15, 1896, No. 341.

299. **LANDSCAPE WITH CATTLE.** Sm. 68.—Three cows, the nearest of which is white, with three sheep and a goat, are driven by a herdsman along a road to the front. To the right are dunes with scanty herbage. To the left a stream flows away; on the right bank in the

middle distance stand two anglers. In the extreme left foreground is a decayed oak. In the centre of the middle distance is a little wood from which comes a man on a grey horse. To the left of the wood is a distant view. Figures by A. van de Velde.

Signed in full on the right at foot; canvas, 15 inches by 18 inches.

A replica or copy of this is 341.
In the Héris collection, Brussels.
In the collection of the Prince de Gavre, Brussels, 1831; bought by Sm.
In the collection of Robert Hume, London, 1834.
Sale.—D. van der Schrieck, Louvain, April 8, 1861, No. 150 (10,000 francs, Le Grel for the Museum).
In the Antwerp Museum, 1920 catalogue, No. 503.

300. LANDSCAPE WITH CATTLE.—A road descends between two sandhills to a pool. On the road stands a peasant leading a bullock, which he holds by a cord. Farther off are cows and sheep. Beyond, a horseman and a man on foot go away.

Signed in full on the right at foot—though the signature is only legible in part; canvas, 20 inches by 22½ inches.

Sale.—Comte Vilain XIV., Brussels, 1828 (1575 francs, the Museum).
In the Brussels Museum, 1908 catalogue, No. 527.

301. A RIVER SCENE WITH CATTLE.—A herdsman with a dog drives two cows, about ten sheep, and a goat away along a road leading from the right foreground into the left distance. On the extreme right lies a broken tree. Beyond is a shepherd with sheep. Through the middle distance, from left to right, flows a river with sailing-vessels. On the nearer bank is a village with a church-steeple. Beyond the river are distant hills. Figures by A. van de Velde.

Canvas, 24 inches by 38½ inches.

In the possession of Nieuwenhuys, who sold it in 1867 to the Museum.
In the Brussels Museum, 1908 catalogue, No. 530.

302. LANDSCAPE WITH A WINDING ROAD.—The road comes down a hill. To the right of it is a fence. Along the road comes a horseman with a dog. Beyond the top of the hill is a clump of trees. To the right is a broad view of hilly country beyond a pool, beside which are sheep. Great clouds in the sky.

Panel, 12½ inches by 15 inches.

In the collection of Lord Ebury.
In the possession of the Art Collection Association, London.
In the collection of R. Stokvis, Brussels.

303. A RIVER SCENE WITH GOATS AND SHEEP. Sm. 172.—Two herdsmen drive goats and sheep away along a road which leads from the right foreground into the distance. Near the flock is a woman in a blue dress on a grey horse. Beside the road in the right distance is a group of trees with scanty foliage. In the left distance is a river with wooded banks. Through the shallow water sheep and cows are being driven away. In front of the animals is a waggon. Beyond

the river is hilly country with scattered houses. Figures by A. van de Velde.

Signed in full on the right at foot; panel, 12 inches by 16½ inches.

In the Dresden Gallery, 1908 catalogue, No. 1491 B; it was there in 1817.

304. **VIEW IN THE DUNES WITH A WELL-WORN ROAD.**—The road is on the left at the foot of a sandhill overgrown with bushes. In front two young peasants drive three cows—two brown and one white—through shallow water. Farther back on the road are a man and a woman with a bundle on her head. To the right is a view over low hills. Figures by A. van de Velde.

Signed in full on the right at foot, and dated 16— (the last two figures are illegible); panel, 16½ inches by 22 inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 97 (4700 marks, Elberfeld Museum).

In the Elberfeld Museum.

305. **LANDSCAPE WITH SHEEP GRAZING.** — Sheep are grazing between hills in front; near them are wayfarers. At the side of a road a man and a woman are conversing. In the distance is a village, towards which persons are walking. Beyond is a broad river which is lost on the horizon. [Possibly identical with 327.]

Canvas, 11½ inches by 14 inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 85.

In the collection of Sir Hickman Bacon, Gainsborough.

306. **Landscape with a River and a Lake.** Sm. 135.—In the right foreground is a hill, on which a man in a red coat is seated. Near him is a woman on an ass with a dog. By the river on the left is a herdsman with cattle drinking. In the distance to the left is a high bare hill. Cloudy sky.

Signed in full on the right at foot, and dated 1660; panel, 11½ inches by 15½ inches.

In the collection of Wilhelm II. of Hessen-Cassel at Wilhelmshöhe from about 1828 to 1831; in the 1830 catalogue of the Cassel Gallery, No. 335.

In the collection of the Landgraf of Hessen, Schloss Philippsruhe, near Hanau, from 1831.

307. **A HILLY LANDSCAPE WITH FOUR COWS.**—Four cows come along a road leading from the distance to the front; behind them is the herdsman with a dog. To the left of the road is a fence. To the right is a sandhill, crowned with two trees and some bushes. In the right foreground is a pool. In the left middle distance are the roofs of houses amid trees. Beyond is a view of distant hills. Figures by A. van de Velde. [Pendant to 267.]

Signed in full on the right at foot; canvas, 14 inches by 13 inches.

In the Karlsruhe Gallery, 1910 catalogue, No. 328.

308. **LANDSCAPE WITH A WELL-WORN COUNTRY ROAD.** Sm. 60.—The road winds away from the right foreground.

Along the road come two cows, a goat and three sheep; behind them walks a peasant conversing with a girl who has a basket on her arm. At the bend in the road in the left foreground are an old willow and a decayed oak. Beyond is the edge of a wood. The foreground is filled with a pool. In the middle distance, between trees, is a view of distant hills. Figures by A. van de Velde. [Pendant to 474.]

Signed in full on the left at foot; canvas, 25½ inches by 32½ inches.

Engraved in the Stafford Gallery, No. 33.

Mentioned by Waagen, ii. 49.

Sale.—J. Gildemeester, Amsterdam, June 11, 1800, No. 273 (1205 florins, W. Reyers).

In the collection of the Marquess of Stafford, 1818 catalogue, No. 33.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 190.

309. **A HILLY LANDSCAPE WITH A WOODEN BRIDGE.** Sm. 120.—The bridge spans a stream in the centre. A woman with a brass can on her back crosses the bridge to the right. On the left a well-worn road leads to a hill crowned with trees; a small herd of cattle are on the road. On the extreme right is a clump of decayed trees. To the left of them is a distant view. Figures by A. van de Velde. [Pendant to 310.]

Canvas, 21½ inches by 25½ inches.

Engraved in the Stafford Gallery, No. 31.

Mentioned by Waagen, ii. 49.

In the collection of the Marquess of Stafford, London, 1818 catalogue, No. 31.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 227.

310. **CATTLE BY A STREAM.** Sm. 119. — The stream flows from the foreground into the distance. On the left bank, which is rugged, there stands in the left foreground a decayed tree; beside it lies a tree-trunk amid weeds. To the right, on a road along the bank, come two men on foot and a woman on a chestnut horse, driving three cows and some sheep. In the right middle distance the road disappears among trees. In the centre is a distant view. Figures by A. van de Velde. [Pendant to 309.]

Canvas, 20½ inches by 25½ inches.

Engraved in the Stafford Gallery, No. 30.

Mentioned by Waagen, ii. 49.

In the collection of the Marquess of Stafford, London, 1818 catalogue, No. 30.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 281.

311. **LANDSCAPE WITH PEASANTS AND CATTLE.** Sm. 37 and Suppl. 14.—To the left is a sandhill on which stands a decayed oak amid bushes. In front a road leads through a shallow pool. A herdsman with a dog has driven three cows and several sheep through

the water. On the road is a man in blue. In the middle distance are a clump of trees and a hay-cart. Beyond is flat country with a distant church. Figures by A. van de Velde.

Panel, though canvas, according to Sm. and Waagen, 12½ inches by 12½ inches.

Mentioned by Waagen, Suppl. 145.

Exhibited in London, 1834, with the collection of the Duchesse de Berry for private sale; priced at £200, but not sold.

In the collection of G. Braamcamp, Amsterdam—according to the Blondel de Gagny sale-catalogue, but not in the Braamcamp sales.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 77 (1501 francs).
Lambert and Du Porail, Paris, March 27, 1787 (2001 francs).
Helsleuter (Van Eyl Sluyter?) of Amsterdam, Paris, January 25, 1802 (2100 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 64 (2800 francs, Dubois).
Dubois, Paris, December 7, 1840 (4701 francs).

In the collection of Jones Loyd, Lord Overstone, London, 1841.

In the collection of Lady Wantage, London, 1905 catalogue, No. 265.

In the collection of the Earl of Crawford and Balcarres, London.

312. LANDSCAPE WITH A SANDHILL. Sm. 166.—A road leads over the sandhill in the right foreground. Beside a pool, to the left, is a herdsman with a cow and two sheep. In the centre of the middle distance are trees. To the left is a distant view. Blue sky with dark clouds to the right. [Pendant to 590.] "Of excellent quality" (Sm.).

Signed in full; panel, 6 inches by 7 inches.

Engraved by R. Cockburn.

In the collection of Noel Desenfans, London, 1807.

In the collection of Sir Peter Francis Bourgeois, London; bequeathed in 1811 to Dulwich College.

In the Dulwich College Gallery, London, 1914 catalogue, No. 114.

313. LANDSCAPE WITH CATTLE.—To the left is a hill with trees. In front is a fallen tree. Near it are a sheep and a goat; higher up is a man in a red coat. To the right are two cows and several sheep. Beyond is a road along which come several figures. In the distance are a cottage, a pool with a boat, and, still farther back, a town. [Probably identical with 333.]

Signed in full on the left at foot, and dated 1670; canvas, 13 inches by 16½ inches.

Mentioned by Waagen, ii. 187.

Sale.—Sir Thomas Baring, London, June 3, 1848, No. 134 (£110 : 5s., bought in).

In the collection of the Earl of Northbrook, London, 1889 catalogue. No. 149.

314. LANDSCAPE WITH A BARE TREE.—A road leads from the centre foreground up a high hill on the right; at the steeper part there is a fence on the left. Beside the road are two oaks with scanty foliage, one of which rises to the upper edge of the frame; in the extreme right foreground is a tree stump. Along the road come a woman on an

ass and a peasant with their dog in front. Beyond them a man with a burden on his back walks away. In the valley, to the left, a herdsman on an ass, followed by a woman with a basket on her head, drives three cows away towards a ford. To the right of them is a clump of trees. In the distance are a house with a round tower by a lake, clumps of trees, and low hills. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1659; canvas, 18½ inches by 23 inches.

Sale.—Charles Scarisbrick, London, May 11, 1861, No. 224 (£317 : 10s., Birch for Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1920 catalogue, No. 190.

315. **A RIVER SCENE WITH CATTLE.** Sm. 170.—Two cows and about seven sheep and goats come along a well-worn road leading from the distance to the right foreground. Behind them the herdsman, with a stick in his right hand, walks beside a woman who has a basket on her head. A dog follows them. In the left foreground is a pool. Beyond it is a sandhill, on the top of which are two trees, beyond which is the edge of a wood. To the right of the road a placid river flows away; beside it, in the middle distance, stands a castle amid trees. The view is bounded by hills on the right. Figures by A. van de Velde. [Pendant to 144.]

Signed on the right at foot with the monogram; canvas, 61½ inches by 78½ inches.

Etched by J. L. Raab; lithographed by J. A. Sedlmayr and J. Wölffle under the title "The Morning."

In the Zweibrücken Gallery; acquired through Pigage.

In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 579.

316. **A HILLY LANDSCAPE WITH SIX COWS.** Sm. 108.—At a bend in the sandy road leading from the distance to the centre foreground a horseman and two men on foot are driving six cows forward. Nearer the front a man with a basket on his arm walks away, with a dog at his heels. To the left is an imposing sandhill, on which stands a young oak with scanty foliage. Beyond are dense clumps of trees. In the distance is a river. Figures by A. van de Velde. [Possibly identical with 388.]

Signed in full; canvas, 14½ inches by 19 inches.

Mentioned by Waagen, ii. 292.

Exhibited at the British Institution, London, 1845, No. 81, and 1855, No. 74; at Düsseldorf, 1904, No. 408.

In the possession of W. D. Acraman, London.

In the collection of Charles Bredel, London, 1835 (Sm.).

Sale.—C. Bredel, London, May 1, 1875 (£367 : 10s., Carstanjen); *see Art Sales*, ii. 348.

In the collection of A. von Carstanjen.

In the Aeltere Pinakothek, Munich; on loan.

317. **A HILLY AND WOODED LANDSCAPE WITH CATTLE.**—At the foot of a grassy hill in front, two oxen and several sheep are on an uphill road near a little stream. With the sheep is a shepherdess with a lamb in her arms. A horseman asks his way of a shepherd.

In the distance are tall trees and hills. Full of sunlight. The figures are by A. van de Velde, who has signed the picture in full on the left at foot, and dated it 1662.

Panel, 24½ inches by 20½ inches.

Described in Vol. IV. as by Adriaen van de Velde, No. 72, with landscape by Wijnants.

Engraved by H. Adam in the Leuchtenberg Gallery, 1852 catalogue, No. 169.

Sale.—J. Wubbels, Amsterdam, July 16, 1792 (399 florins, J. P. van der Schley).

In the collection of Eugen, Duke of Leuchtenberg; in the 1837 catalogue, No. 107.

In the Leuchtenberg Gallery, Petrograd, 1886 catalogue, No. 110.

318. **VIEW IN THE DUNES WITH A FLOCK OF SHEEP.**—To the right are high sandhills. At the foot is a road partly covered with water. Over the hills comes a shepherd with his flock. Below is another shepherd with a flock and a woman riding. Behind the shepherd a dog is drinking. To the left is a view over a flat landscape with trees and a few houses.

Panel, 12 inches by 15½ inches.

In the collection of F. W. Brederlo, Riga, 1894 catalogue, No. 27—ascribed to a follower of A. Cuyp.

In the Riga Museum, Brederlo collection, 1906 catalogue, No. 196.

319. **LANDSCAPE WITH GREAT TREE-TRUNKS.**—With climbing plants. In front is a pool with ducks. There are also cows and figures. Figures by Lingelbach.

Canvas.

In the collection of Count Czernin von Chudenitz, Vienna, No. 144.

320. **LANDSCAPE WITH A ROAD.**—The road is at the edge of a green hill. In the centre are sheep and cows. To the right is a wide view with a river. Figures by A. van de Velde. [Possibly identical with or a pendant to 402. Probably identical with 321 and 331.]

Panel, 13½ inches by 17½ inches.

Exhibited at The Hague, 1881, No. 320.

In the collection of V. E. L. de Stuers, The Hague, 1881.

In the collection of Mlle. A. de Stuers, Château Wierse, Gelderland.

321. **Landscape with a Clear Stream.**—The stream winds away on the right between green hills. In the centre a herdsman drives cattle along a clayey road towards a hill, on which are the ruins of a fortress. In the landscape are graceful trees. [Probably identical with 320 and 331.]

Panel, 14 inches by 17½ inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 595.

322. **A Hilly Landscape with Tall Trees.**—In front are various wild plants. A river flows through the middle distance from left to right, almost to the horizon. In the left distance, beside a road, is a

mansion amid trees. Figures and cattle. The clear sky, the trees, the broken country, the reflections in the water, and the sunlight are admirably rendered. Figures by Lingelbach.

Canvas, 52 inches by 68½ inches.

Sale.—Amsterdam, September 24, 1777, No. 170 (75 florins, Van den Bogaerd).

323. **View in the Dunes with a Road.**—The road in the centre foreground ends in a pool, with weeds on the bank. On a hill to the right are sheep. On the road is a man carrying a burden; another converses with a seated woman and her children. Farther away are trees, a mansion, and a distant village. Figures by A. van de Velde.

Canvas, 14 inches by 13 inches.

Sale.—J. Tak, Soeterwoude, September 5, 1781, No. 59 (210 florins, Vullens).

324. **Landscape with Trees.**—Trees, bushes, and a flowering plant are in the foreground, with butterflies hovering. In the centre a wayfarer is resting; beside him stands a woman with a boy. Farther away are a horseman, a shepherd with sheep, and fishermen at a river. At one side is a village, with a distant view. Bright and full of sunlight. Figures by Lingelbach.

Canvas, 44 inches by 52½ inches.

Sale.—Amsterdam, August 14, 1793, No. 156 (38 florins, Doublet).

325. **Landscape with a Shepherd and Sheep.** Sm. 57.—The shepherd and his flock are to the right on a winding road which leads to the edge of a wood. To the right is a high sandhill. To the left are an old oak and a canal. A woman seated and a man standing before her watch some anglers. Figures by Lingelbach. [Possibly identical with 378, 385, or 389.]

Panel, 14 inches by 19 inches.

Sales.—Durney, Paris, June 21, 1797 (1010 francs).
George Hibbert, London, June 13, 1829 (£76 : 13s.).

326. **View in the Dunes with a Decayed Oak.** Sm. 45.—In front is a decayed oak. Behind it a beech trunk lies with one end in a pool. On a winding road in front are a herdsman with oxen and sheep and a woman on horseback. Careful, bright, and warm in tone. Figures by A. van de Velde.

Canvas, 21½ inches by 24½ inches.

Sales.—J. Verkolje, Amsterdam, October 24, 1763, No. 24 (500 florins, Fouquet).
J. D. Nijman, Amsterdam, August 16, 1797, No. 320 (550 florins, Gildemeester).
J. Gildemeester, Amsterdam, June 11, 1800, No. 277 (605 florins, W. Reyers).

327. **A Hilly Landscape with a Hill in Front.**—On a hill are trees and peasants with sheep. On the other side, in a valley intersected by a river, a man stands near a woman who is resting. A distant view. Full of sunlight. Figures by Lingelbach. [Possibly identical with 305.]

Canvas, 11 inches by 15½ inches.

Sale.—Amsterdam, October 6, 1801, No. 78 (405 florins, J. Spaan).

328. **A Hilly and Wooded Landscape with a Placid Stream.**—With an attractive vista. Peasants are driving cattle. Full of sunlight. Figures by Lingelbach.

Canvas, 66½ inches by 78 inches.

Sale.—Amsterdam, June 16, 1802, No. 206 (250 florins, Coclers).

329. **Landscape with a High Sandhill.**—On the hill is a tall tree. On a road descending towards a pool are three cows and several sheep with a herdsman. Figures by A. van de Velde.

Panel, 26½ inches by 31½ inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 207 (611 florins).

330. **View in the Dunes with Trees.**—Peasants with sheep look down from a hill on a landscape with a stream. Here are wayfarers. Full of sunlight and carefully painted. Figures by Philips Wouwerman.

Canvas, 15½ inches by 12 inches.

Sale.—Amsterdam, August 23, 1808, No. 168 (116 florins, Van Yperen).

331. **A River Scene with Cattle and Horses.** Sm. 86.—At one side of the foreground are numerous plants and a tree-trunk. A peasant with a dog drives three oxen and five sheep along a sandy road. Figures by A. van de Velde. Probably identical with 320 and 321.

Panel, 13 inches by 17 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 126 (750 florins, Cremer).
T. T. Cremer, Rotterdam, April 16, 1816, No. 134 (1010 florins).
W. A. Verbrugge, The Hague, September 27, 1831, No. 72 (905 florins, Hagens).

332. **A Hilly Landscape with a Herd of Cattle.** Sm. 47.—A boy and a woman with a basket on her head drive four oxen and several cows along a well-worn road. In the foreground an animal stops to drink; the others go past a sunlit hollow. On a sandhill in the right foreground stands an old oak, which has lost most of its bark and its branches; at the foot of the tree are various weeds. On the far side of the road are three trees at the corner of a field, which is divided by a thick hedge from the barren and mossy soil of the hill. Figures by A. van de Velde.

Panel, 13 inches by 16 inches.

Sales.—Duc de Choiseul Praslin, Paris, February 18, 1793 (2600 francs).
Du Preuil, Paris, November 25, 1811 (1950 francs).
Prince Talleyrand, Paris, July 7, 1817, No. 42; sold with the other Dutch and Flemish pictures to W. Buchanan, who priced it at £262 : 10s.

In the collection of Edward Gray, London, 1835 (Sm.).

333. **Landscape with Cattle.** Sm. Suppl. 22.—To the left is a rugged hill. At its foot stands the stump of an oak, with the trunk and some of the branches lying on the ground. On the farther ridge of the hill are two leafy trees. A slender tree rises from a hedge. A road winds away into the distance along the bank of a river. On the road, in the right foreground, are two cows and three sheep. On the hill, at the side, is a boy in a red coat with a goat. Figures by A. van de Velde. [Probably identical with 313.]

Canvas, 13½ inches by 16½ inches.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 45 (181 florins, Van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 379 (425 florins, J. D. Nijman).

In the possession of Chaplin, London, 1842 (Sm.).

334. **Landscape with a Flock of Sheep.** Sm. Suppl. 37.—To the left a road leads from the foreground over a hill, on the top of which are trees. The trunks of two trees cross each other on the edge of the precipitous slope. To the right is a river, beyond which are two cottages, with hills in the distance. On the road in front a peasant, stripped to his shirt, drives a flock of five sheep. His dog is rounding up two sheep which have strayed. On the hill is a man on a grey horse, followed by a dog. In the centre foreground lies an old oak tree. A fine warm evening.

Signed, and dated 1670; canvas, 19 inches by 23 inches.

In the possession of J. Smith, London, 1842.

335. **Landscape with Cows and Sheep.**—On a road in front are cows and sheep. A pedlar walks along the uphill part of the road. To the right is a marsh in broken ground. In the distance is a castle. Sunset. Figures by A. van de Velde.

Panel, 12½ inches by 15½ inches.

Sale.—De Varange, Paris, May 26, 1852, No. 56 (3950 francs).

336. **Landscape at Sunset.**—A broad sandy road leads past hills covered with trees and bushes to the middle distance, which is intersected by a river. On the bank stands a castle amid trees. Hilly distance. Here and there are groups of figures, horses, and cattle. Golden tone. Figures by Lingelbach. [Possibly identical with 392 or 690.]

Canvas, 26 inches by 33 inches.

Sales.—Amsterdam, September 26, 1854, No. 47.
Amsterdam, November 29, 1854, first part, No. 63.

337. **A Hilly Landscape with a Cow.**—The cow is in a deep warm half-shadow to the right, in front of a hill. In the centre is a pool, with a dappled-grey horse.

A small picture.

Mentioned by Waagen, Suppl. 212.
In the Henderson collection, London, 1857.

338. **Landscape with Cattle.** Sm. Suppl. 6.—A herdsman with

cows is on a sandy road, with bushes on each side, which leads on the left through a gate in a fence to a clump of trees in the middle distance. In front is a woman with a bundle of brushwood on her head and a boy at her side. Behind the cows is a man on a grey horse; a peasant directs him on his way. In the right foreground is a brook. On the horizon are hills. Figures by A. van de Velde.

Canvas, 14½ inches by 18½ inches.

In the collection of Baron van Nagell van Ampsen, The Hague, 1842 (Sm.).

Sales.—A. W. C., Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 71 (1800 florins, Chaplin).

G. T. Braine, London, 1857 (£220 : 10s., Bostock); *see Art Sales*, ii. 248.

339. **Landscape with a Sandy Road.**—The road comes down from a wooded hill on the right. Along the road come figures and cattle. The road ends at a stream which flows across the landscape on the left and is spanned by a wooden bridge in the distance. In front a man waters his horse; a dog is drinking. Figures by Lingelbach.

Panel, 12 inches by 15½ inches.

In the Bernet collection.

Sale.—Piérard, Paris, March 20, 1860, No. 103 (2500 francs).

340. **Landscape with Five Cows: Evening.**—Five cows, a lamb, and a peasant are on the left, on a road leading up a hill. In the centre is a group of trees with bushes. To the right is a stream with high banks. Figures by A. van de Velde.

Signed in full on the left at foot; panel, 15½ inches by 20 inches.

Sale.—J. Dintl, and others, Vienna, November 23, 1869, No. 197.

341. **View in the Dunes with Cattle.**—The same composition and figures as in 299.

Signed in full; panel, 16 inches by 19 inches.

In the collection of J. C. A. Mestern, Hamburg, 1874 catalogue, No. 17.

342. **A Hilly Landscape with a Stream.**—At the foot of a hill is a herd of cows with goats and sheep.

Panel, 13½ inches by 12 inches.

Sale.—Frédéric Schuermans, Antwerp, February 25, 1878, No. 184.

343. **A Wooded Landscape with Houses.**—A stream flows through it. To the right is a road with horsemen, wayfarers, and cattle.

Signed on the ground to the right; canvas, 20 inches by 26½ inches.

Sale.—J. G. David, and others, Brussels, May 16, 1898, No. 87.

344. **Landscape with a Shepherd and his Flock.**—The shepherd and sheep are in the left foreground. To the left is a wood with birches, oaks, and large-leaved plants. In the distance to the right is a river, with a stubble-field in front. A distant view.

Signed; panel, 15 inches by 18½ inches.

Sale.—Wolf of Camberg, and others, Frankfort-on-Main, May 12, 1903, No. 278*a*.

345. **A Southern Landscape.** Sm. 100.—On a hill in the middle distance is a large building with a flat roof, dominated by a massive tower. On a road leading from the foreground into the distance a herdsman with a dog drives two cows and five sheep away. To the left, behind a rock, is a clump of trees. In the right foreground lies a felled tree. On the extreme right is a view, across a river which winds away, towards distant hills. Sunset. Figures by A. van de Velde.

Signed on the right at foot, and dated 1665; panel, 12½ inches by 16 inches.

Exhibited at the British Institution, London, 1862, No. 9.

Sales.—S. Erard, Château de la Muette, April 23, 1832, No. 178 (2410 francs).
E. Higginson of Saltmarsh Castle, London, June 4, 1846 (£252, Norton)—according to a MS. note by Sm. in his own copy of his catalogue.
T. French, London, 1855 (£116 : 11s.)—according to a MS. note in Sm.'s own copy of his catalogue.
London, 1858 (£109, Farrer); *see Art Sales*, ii. 348.
Joseph Bond, London, 1874 (£189, Brooks); *see Art Sales*, ii. 348.
Mrs. Brooks, Paris, April 16, 1877.
Baronne de Hirsch, Paris, June 17, 1904, No. 48 (6000 francs).

346. **Landscape with Cattle.**—Cows, goats, and sheep are beside a deep woodland stream in front. The herdsman and a woman are resting near by. To the left are tall trees; to the right is a steep hill. In the distance is a range of hills. Figures by P. de Bloot.

Signed on a felled tree; panel, 16 inches by 22 inches.

Sale.—Von Schönbach of Vienna, and others, Cologne, November 28, 1910, No. 117.

347. **View in the Dunes with a Road.**—The road leads away on the right. The same composition as in 351, 406, and 476, but not the same figures. In the right foreground a horseman and a peasant on foot go away side by side. To the left of them, in the centre foreground, a dog drinks at a pool. In the centre a man sits at the right side of the road. On a hill to the left sheep are grazing; the shepherd leans against a fence. To the right is a distant view with hills on the horizon. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1659; panel, 9½ inches by 12 inches.

Sales.—Max Kann, Paris, March 3, 1879, No. 74 (1020 francs).
A. Degeuser of Le Hâvre, Paris, May 13, 1898, No. 54 (1150 francs).
L. von Schacky auf Schönfeld, Berlin, March 10, 1914, No. 53.

348. **Landscape with a River.**—The river flows away from the right foreground; on it is a boat with three figures. Beyond the river is a meadow with cattle in the distance, where a row of trees is visible, On the left a country road leads past a wood and over a stone bridge, where persons rest and converse. Figures by Lingelbach.

Panel, 11 inches by 15½ inches.

In the collection of S. Harrison, in Kent.

Sale.—T. Hitchcock, and others, New York, March 17, 1914, No. 233.

349. **A WOODED LANDSCAPE WITH A FORD.**—The ford is in front. On the left a road leads away through a pasture bordered by woods. On the road a man on a grey horse, and a man on foot with a long stick on his shoulder, and two dogs, approach the ford. To the right is rising ground; in a fenced meadow sheep are grazing. To the left is a view of distant hills. The figures are ascribed to A. van de Velde.

Signed in full on the right at foot; canvas, 11½ inches by 15½ inches.

In the Hölscher collection, Mülheim-on-Rhine.
In the Hölscher-Stumpf collection, Berlin, 1908 catalogue, p. 40.
Sale.—J. Stumpf, Berlin, May 7, 1918, p. 41 (10,000 marks).

350. **A Flat Landscape with a Village Church.**—The church is in the middle distance. It is partly hidden by a stable with a dilapidated thatch in front of it to the left. In the left foreground is a pool, towards which come sheep and goats driven by a shepherd. In the right foreground is a great oak with two stems crossing. Beyond it is a view over a flat pasture towards cottages amid trees. The figures are ascribed both to A. van de Velde and to Lingelbach.

Signed on the left at foot with the monogram—read by the Melzi catalogues as "P. W."; canvas, 14½ inches by 21 inches.

Sales.—S. Maynard, and others, Berlin, March 22, 1910, No. 80.
Duchesse F. Melzi d'Eril de Lodi, Brussels, April 29, 1920, No. 124.

351. **LANDSCAPE WITH CATTLE.**—Two cows and three sheep are being driven along a broad country road. In the centre is a sandhill, on which, near a low fence, stands an oak with scanty foliage. Beyond are other trees. In the distance is a plain with trees and houses. Cloudy sky. The same composition as in 347 and 476, but not the same figures. Here the figures are by A. van de Velde.

Signed in full on the right at foot; panel, 10½ inches by 13½ inches.

A replica or copy is 406.
Sale.—G. H. Trochel, and others, Amsterdam, May 11, 1801, No. 113 (305 florins, B. de Bosch).
In the National Museum, The Hague, 1801-8.
In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2735.

352. **LANDSCAPE WITH A GREAT WILLOW STUMP.** Sm. 62.—The leafless willow stands in the left foreground amid weeds. Adjoining it to the left is a fence, over which is seen a cornfield with sheaves. On the right a road leads away past the willow. Along the road comes a woman with a white cap, leading a boy. Farther back a peasant with a burden on his shoulders walks away; an ass with its driver comes forward behind a fold in the ground. To the right, in a meadow enclosed by hurdles, three sheep are grazing. Beyond, in front of a clump of trees, stands an inn with a sign. To the left of it is a view of distant hills.

Signed in full on the right at foot, and dated 1659; canvas, 23 inches by 19½ inches.

The willow stump and the woman and boy were used in a copy, varying in other respects from the original, that appeared in the sale: Wedewer of Wiesbaden, Berlin, December 2, 1913, No. 76.

Exhibited at The Hague, 1917, No. 59; at Rotterdam, 1917, No. 60; at Amsterdam, 1917, No. 81.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 435 (355 florins, Gildemeester).

J. Gildemeester, Amsterdam, June 11, 1800, No. 275 (260 florins, C. S. Roos).

In the collection of J. Walter, Bearwood.

Sale.—A. F. Walter, London, June 20, 1913, No. 141 (£252, Buttery).

In the possession of J. Goudstikker, Amsterdam, 1917.

353. **LANDSCAPE WITH CATTLE.**—A red and a brown cow with six or seven sheep, approach along a road leading from the distance to the right foreground. At some distance behind the cattle are a man, a woman, and a dog. In the centre, at the left side of the road, are two large trees with dense foliage; in front of them is a bent tree. In the right middle distance is a sandhill, with the edge of a wood beyond. In the left foreground are weeds. Beyond is a view of the distance bounded by hills. Figures by A. van de Velde. [Pendant to 585.]

Signed in full on the right at foot, and dated 1670; panel, 8½ inches by 11 inches.

Exhibited at the British Institution, London, 1860, No. 13.

In the collection of A. A. Vansittart, Cambridge; given in 1876 to the Museum.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 39.

354. **LANDSCAPE WITH FOUR GOATS.**—The goats are in front on a road beside a hill. To the left is a withered tree. A woman with other goats comes down the hill. The figures and animals, which are rather large, arouse suspicion.

14 inches by 18½ inches.

In the collection of Earl Howe, Gopsall.

355. **LANDSCAPE WITH A TREE STUMP.** Sm. Suppl. 1.—The stump stands amid weeds in the left foreground, near it lies the shattered trunk. To the left are pastures. To the right is a hill with a sandy slope and trees and bushes. Between the pastures and the hill a road winds from the right foreground to the left distance. Along the road comes a woman leading a boy; she has a bundle on her head and a basket on her arm. Beyond her is a peasant with a dog and a pack-ass. A herdsman with cattle goes away. Blue hills in the distance. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1659; panel, 10 inches by 13 inches.

Sale.—Colonel Holton, London, 1836 (£36 : 4 : 6).

In the collection of N. Hudtwalcker, Hamburg.

In the collection of J. Wesselhoeft, Hamburg, 1886 catalogue, p. 44; acquired in 1888 for the Kunsthalle, Berlin.

In the Kunsthalle, Hamburg, 1921 catalogue, No. 225.

356. **LANDSCAPE WITH A COTTAGE.** — On a road traversing the foreground cattle pass the cottage. Beside a fence a man and woman converse. In the left foreground is a decayed oak, with large-leaved plants, thistles, and colt's-foot. To the right is a broad view over meadows and fields. In the distance is a church. Blue sky with clouds. Figures by Lingelbach.

Signed in full; canvas, 34 inches by 44 inches.

In the Wallraf-Richartz Museum, Cologne, 1915 catalogue, No. 731.

357. **A HILLY LANDSCAPE WITH A CLUMP OF TALL TREES.**—The trees are on the left. In the centre is a road. To the right is a decayed tree; the broken top lies on the ground. At the roadside sit a peasant and a woman, conversing with a woman who stands with a burden on her head. In the middle distance comes a waggon full of peasants. Farther away to the left is a shepherd with sheep.

Signed in full, and dated 1674; canvas, 24½ inches by 34 inches.

In the collection of Franz Proenen, Cologne.

358. **WOMAN DRIVING SHEEP THROUGH AN ARCHWAY. (Landscape with a Ruined Archway).**—To the left, in a brick wall overgrown with creepers, is a ruined archway. A woman in a blue dress drives a flock of sheep through the archway towards the centre. A shepherd tries to stop two sheep from leaving the path. In front are a weather-beaten tree-stump and rank weeds. To the right is a view over pastures with willows and clumps of trees. Figures by A. van de Velde. For a similar and probably identical composition *see* 410.

Signed in full on the left at foot, and dated 1667; canvas, 14 inches by 17 inches.

Mentioned by Waagen, Suppl. 442.
Exhibited at the British Institution, London, 1857, No. 74.
In the collection of Sir Hugh Hume Campbell, Marchmont House, 1857, No. 74.
Sale.—H. H. Campbell, London, June 16, 1894, No. 52 (£240, Buttery).
In the collection of George Salting, London; bequeathed in 1910 to the nation.
In the National Gallery, London, 1925 catalogue, No. 2532.

359. **LANDSCAPE WITH FOUR COWS.**—A woman drives four cows along a road past a sandhill. Farther away are two men. In the middle distance are trees. Beyond are hills. Figures by A. van de Velde.

Panel, 15½ inches by 12 inches.

Mentioned by Waagen, ii. 262 and Suppl. 108.
In the collection of James Morrison, London, 1854.
In the collection of the late Charles Morrison, London.

360. **Landscape with Trees.**—Trees grow on a bank in the centre and away to the right. A herdsman with cattle and sheep comes from the left round the corner.

Signed on a stone, and dated 1681; canvas, 19½ inches by 42 inches.

In the collection of General Mordaunt; acquired from it in 1844 for £160 by Lord St. Oswald.

In the collection of Lord St. Oswald, London, No. 373.

361. **LANDSCAPE WITH CATTLE.**—A herd of cows and goats approach the right foreground on a road, which goes uphill as it recedes, and is lost in a wood in the middle distance. Behind the cattle a herdsman and a woman with a basket on her head come down the slope. To the left of the road, in the centre of the picture, stand two great trees, beneath which lie felled trunks. To the left of the trees is a view over hilly country; a horse and cart, moving from the right, approaches a bend in the road. On the horizon are hills. The figures are ascribed to A. van de Velde.

Signed in full in the centre at foot, and dated 1661; canvas, 24½ inches by 35 inches.

Sale.—(Possibly) London, July 4, 1807, No. 69 (£31 : 10s., Lord Yarmouth)—but this may have been 141.

In the collection of the Marquess of Hertford, London.

In the Wallace collection, London, 1920 catalogue, No. 160.

362. **Landscape with Sheep.**—The sheep are in front. It is attributed to Dujardin, but is nearer in style to Wijnants.

Signed, but the signature is illegible.

In the Mansi collection, Lucca.

363. **ROLLING COUNTRY WITH A ROAD.** — Beside the road is a fence. In the centre and to the right of it stands an oak which towers above everything else. To the left are willows with a brown cow, a seated woman, and a man standing with a dog. In the foreground are eight goats. Along the road comes a woman with a basket on her head and another basket on her arm. Farther back is a gateway with a tower. Several clumps of trees and a church.

Panel, 18½ inches by 15 inches.

In the possession of Steinmeyer, Lucerne, 1922.

364. **LANDSCAPE WITH FOUR COWS.**—The cows come towards the front along a road with cart-ruts, which leads from the left distance. Behind the cows are a man and woman. On the right the road is bounded by a sandhill with a fence on the top. Behind the fence are several willows, above which rise tall forest trees. In the middle distance, half-hidden by a fold in the ground, is a cottage. To the left of it is a view over a plain bordered by a wood. In the left foreground lies a felled tree. The figures are in the style of A. van de Velde, but probably not by him.

Signed in full on the right at foot, and dated 1672; canvas, 11½ inches by 14 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 577—now in the storeroom.

365. **LANDSCAPE WITH A CLUMP OF TREES.**—The trees are close to a sandhill, at the foot of which are a wayfarer and a

herdsman with cattle. To the left is a view over a plain. The figures are probably by A. van de Velde.

Signed in the centre at foot with the monogram; canvas, 7 inches by 10½ inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 581—now in the storeroom.

366. **Landscape with Rank Herbage.**—In the left foreground are a decayed oak with rank herbage. On the right a horseman speaks to a lad who drives sheep and cows along a road to the front. In the distance are trees.

Signed in full on the left, and dated 1666; canvas, 36 inches by 42 inches.

Mentioned by Waagen, iii. 337.

Exhibited in Leeds, 1868, No. 752.

In the collection of Charles Winn, Nostell Priory, since 1823 at least.

In the collection of Lord St. Oswald, Nostell Priory, 1915 catalogue, No. 280.

366*a*. VIEW IN THE DUNES.—Sheep and cows.

A small picture.

In the collection of the Marquise d'Aoust, Paris.

367. LANDSCAPE WITH CATTLE.—Figures by A. van de Velde.

A large picture.

In the collection of the late Baron Alphonse de Rothschild, Paris.

368. LANDSCAPE WITH A FLOCK OF SHEEP.—To the left, on a road at the foot of a sandhill, the sheep are being driven by a woman on a grey horse and two shepherds with a dog. Farther back is a peasant with a hay-cart. Behind the sandhill is a wood. To the right is hilly country. Figures by A. van de Velde.

Signed on the right at foot with an illegible monogram—possibly that of A. van de Velde; panel, 13 inches by 17 inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1111.

369. A WOODED LANDSCAPE WITH TWO GREAT TREES.—The trees stand in the left foreground at the edge of a wood. The ground falls gently towards the right and is partly wooded; here sheep are grazing. In the distance is a hill.

Signed in full on the right at foot—but only the first half of the name is still legible; canvas, 16 inches by 12½ inches.

In the possession of Artaria and Fontaine.

In the collection of F. Gabet, Vienna, about 1800.

In the collection of J. Hoser, Vienna; given in 1843 to Prague.

In the Rudolphinum, Prague, 1912 catalogue, No. 645.

370. LANDSCAPE WITH PEASANTS RETURNING HOME: EVENING.—The peasants are on a well-worn road leading

from the left distance to the right foreground. Along the road come a woman on an ass, a herdsman with a stick on his shoulder walking behind her, and a heavily laden pack-ass with a man beside it. There are also sheep. In the left foreground is a clump of three slender trees. To the right of the road is a sandhill, on the top of which, amid bushes, stand two trees bending towards one another. To the left of these is a view of a hilly landscape with a wood and a house. Dark clouds in the sky.

Signed on the right at foot with the monogram; panel, 12½ inches by 9½ inches.

In the Vienna Gallery, 1907 catalogue, No. 1311; it has been there since 1816.

370*a*. **Landscape with Cattle.**—[Possibly identical with 413.] Canvas, 12½ inches by 14½ inches.

Exhibited at Wiesbaden, 1910, No. 89.
In the collection of C. Kayser, Wiesbaden.

370*b*. **View in the Dunes with Many Cows.**—Figures by A. van de Velde.

Dated 1652.

Sale.—Cornelius van Dijck, The Hague, May 10, 1713, No. 101 (51 florins).

371. **A Hilly Landscape with a Swineherd.**—The swineherd is on a sandhill to the left. Between high trees a road leads over a wooden bridge in flat country. In the distance are high hills. Full of sunlight.

Panel, 15½ inches by 19½ inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 123*a* (50 florins, Fouquet).

372. **A Hilly Landscape with Two Cows.**—One cow is lying down; another stands. With sheep, a shepherd, and a seated woman.

Panel, 17½ inches by 21½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 298 (70 florins, Fouquet).

373. **View in the Dunes with an Uphill Road.** Sm. 13.—Beside the road to the right, near a fence, stand two oaks in full sunlight. At the roadside a wayfarer sits conversing with a man who stands beside him. In the distance a horseman with a cloak comes riding from behind a sandhill, under trees with dense foliage. At the side is a view of the distance, where a shepherd tends his sheep in front of a sunlit hill. Carefully painted with a fine effect of light and shade.

Panel, 13 inches by 17½ inches.

Sales.—J. Viet, Amsterdam, October 12, 1774, No. 255 (255 florins, Yver). Servad, Amsterdam, June 25, 1778, No. 129 (400 florins, J. Wubbels).

374. **A Heathy Landscape with a View of a Castle.**—Figures and cattle. Careful and vigorous in style. Figures by Lingelbach.

Canvas, 43 inches by 49 inches.

Sale.—W. Coole, Rotterdam, August 6, 1782, No. A.

375. **View in the Dunes with Trees.**—In front are a horseman and a shepherd who drives sheep and a cow. Varied lighting.

Panel, 9½ inches by 11 inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 300 (13 florins 10, Spruyt).

376. **View in the Dunes with an Uphill Road.**—On the road in the centre are a horseman and a shepherd driving sheep. A view of a landscape with peasants haymaking. Warm and full of sunlight. Figures by A. van de Velde.

Panel, 11 inches by 15½ inches.

Sale.—Amsterdam, August 14, 1793, No. 161 (38 florins, De Roos).

377. **Landscape with a Shepherd.** Sm. 54.—A shepherd drives his flock over a wooden bridge, which leads to the gate of a town. [Pendant to 108.]

Panel, 8½ inches by 6½ inches.

Sale.—Destouches, Paris, 1794 (678 francs, with pendant).

378. **Landscape with a Sunlit Sandhill.**—The sandhill is on the right. It is overgrown with rough grass on the top. Beyond is a wood. In the centre are three tall trees. Farther away an old castle stands amid trees. A woman sits with a little basket on her lap; beside her is a boy. In front also is a herdsman with two oxen, sheep, and a dog. In the hilly distance are other figures, including a horseman. Painted with exceptional care. Figures by A. van de Velde. [Possibly identical with either 325, 385, or 389.]

Panel, 14½ inches by 20 inches.

Sales.—F. van de Velde, Amsterdam, September 7, 1774, No. 115 (620 florins, Van Diemen).
N. Doekscheer, Amsterdam, September 9, 1789, No. 60 (615 florins, Coclers).
J. D. Nijman, Amsterdam, August 16, 1797, No. 323 (345 florins).

379. **A Wooded Landscape in the Dunes with Cattle.**—Cattle and a herdsman. In the front a wayfarer is resting. Hilly distance. Vivid lighting.

Canvas, 21½ inches by 27½ inches.

Sale.—Amsterdam, August 8, 1804, No. 220.

380. **Landscape with Cows and Sheep.**—On the right are cows and sheep, a woman on horseback, two men, and a sandhill in very bright light. To the left are figures and a waggon, with a view of the wooded distance. Clear sky. Figures by A. van de Velde. A well-known picture of the master's best period.

Panel, 11½ inches by 14½ inches.

Sales.—Antwerp, July 5, 1784, No. 13 (605 florins, Peeters).
Antwerp, May 12, 1806, No. 1 (1290 florins, Sluis).

381. **Landscape with Sandy Soil.** Sm. 79.—Figures and cattle, by A. van de Velde.

Sale.—W. Willett, London, 1813 (£94 : 10s.).

382. **A Wooded Landscape.** Sm. 80.—Figures and cattle.

Sale.—Peter Coxe, London, 1815 (£168).

383. **Landscape.** Sm. 92.—A clear and beautiful day. Figures and animals by A. van de Velde.

Sale.—Duc d'Alberg, London, June 13, 1816 (£115 : 10s.).

384. **Landscape with Cattle and Figures.** Sm. 88.
A large picture.

Sale.—Henry Hope, London, June 27, 1816 (£141 : 15s.).

385. **Landscape with a Flock of Sheep.** Sm. 42.—A shepherd and sheep are on a road which runs at an angle from left to right. Nearer the front are a woman and child. To the left is a clump of trees. Figures by A. van de Velde. [Possibly identical with 325, 378, or 389.]
Panel, 14 inches by 18 inches.

Sales.—Marin, Paris, March 22, 1790 (800 francs).
J. F. Tuffin, London, April 11, 1818 (£43).

386. **Landscape with Cattle and Figures.** Sm. 90.—Figures by Philips Wouwerman.

Sale.—John Knight, London, 1819 (£120 : 15s.).

387. **View of a Château.** Sm. 91.—A château in a landscape; with figures and cattle by A. van de Velde.

Sale.—Mathew Mitchell, London, 1819 (£56 : 14s.).

388. **Landscape with Cattle.**—In the foreground are a hill with a wood beyond, a road with cart-ruts, stones, grass, plants and tree-trunks. A herdsman comes down the hill with six bullocks and cows of varied colour, five sheep, and a he-goat. The animals fill two-thirds of the foreground. Farther away are ranges of hills, a wood, houses, and small figures. Clouds in a blue sky. Figures by A. van de Velde. [Possibly identical with 316.]
Canvas, 13 inches by 17½ inches.

Sale.—X. de Burtin, Brussels, July 21, 1819, No. 203 (1000 florins).

389. **View in the Dunes with Tall Trees.**—In front sits a woman with a child. A herdsman drives cattle. Figures by A. van de Velde. [Possibly identical with 325, 378, or 385.]
Panel, 14 inches by 19½ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 377 (490 florins).

390. **An Open Landscape with Clumps of Trees.** Sm. 95.—To the right are enclosures. Figures and cattle by Lingelbach.

Sale.—Lord Radstock, London, 1823 (£105).

391. **A Hilly Landscape with Peasants.**—Peasants are resting beside a road. A shepherd tends his sheep. Warm in tone. Figures by Lingelbach. [Pendant to 649.]
Canvas, 26½ inches by 33½ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 167 (625 florins, with pendant, Engelberts).

392. **A Hilly Landscape with a Road.**—On the road in front are a man resting, two women, and a herdsman with cattle. A distant view. Sunset. [Possibly identical with 336 or 690.]

Canvas, 27 inches by 33 inches.

Sale.—O. W. J. Berg, Amsterdam, July 7, 1825, No. 137 (299 florins).

393. **A Spacious View in the Dunes with Winding Roads.**—Young timber. In front are a herdsman with cattle, a horseman, and other figures. Sunlit distance. Figures by A. van de Velde.

Canvas, 20 inches by 22 inches.

Sale.—Van Roothaan, Amsterdam, March 29, 1826, No. 137 (1300 florins, Van den Berg).

394. **A Wooded Landscape with Peasants and Cattle.** Sm. 77.—Peasants and cattle come along a winding road, beside which sits a wayfarer. A fine warm evening.

18 inches by 19 inches.

Sales.—Sir George Yonge, London, March 25, 1806 (£44 : 2s., Séguier); *see Art Sales*, ii. 348.
J. Dent, London, April 28, 1827 (£44 : 2s.).

395. **An Open Landscape with Yellow Sandy Soil.** Sm. 103.—On the right is a high bank, surmounted by two trees. On a road winding round the foot of the hill a peasant drives sheep. To the left is rising ground, at the end of which is a low fence. "An example of choicest quality" (Sm.).

Panel, 13 inches by 15½ inches.

Sale.—George Morant, London, 1832 (£88 : 4s.).

396. **Landscape with Cattle.** Sm. Suppl. 31.—In the centre a man and a woman drive seven sheep and three oxen along a road to the front. On the right is a sandhill sloping down to the left. In front of it stands an old oak amid weeds. Beyond, near a willow, is the roof of a cottage. On a road in the left distance several figures are faintly seen. The landscape is intersected with hedges, and tinged with the warmth of a fine evening. Figures by A. van de Velde. "Painted in the artist's most finished style" (Sm.).

Canvas, 9½ inches by 13 inches.

Etched in reverse in the smaller Le Brun Gallery, No. 154.
In the collection of J. B. P. Le Brun, Paris, 1809.
In the possession of Sm., who brought it from Paris in 1840.

397. **Landscape with Wayfarers, Peasants, and Cattle.** Sm. Suppl. 4.—A road leads from the front over a hill on the left. The hill slopes down to the right. On the hill are buildings. On the road are wayfarers, with peasants and cattle. Elsewhere are sheep and goats. A fine afternoon. "Painted in the artist's finished manner" (Sm.).

Canvas, about 34 inches by 54 inches.

In the collection of the Hon. Long Pole Wellesley, Brussels, 1842 (Sm.).

398. **Landscape with an Enclosed Field.**—Sm. Suppl. 5.—A road in the centre winds round an enclosed field on the right, where sheep are grazing. At the end of the field is a picturesque house. On the road are wayfarers.

Canvas, about 15 inches by 17 inches.

In the collection of the Hon. Long Pole Wellesley, Brussels, 1842 (Sm.).

398*a*. **Landscape with a Sandhill.**—Warm sunlight. A horseman and cattle. An excellent picture.

Mentioned by Waagen, Suppl. 209.
In the Henderson collection, London, 1857.

399. **Landscape with Many Cattle and Figures.**—A view of a castle. Figures by Lingelbach.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1836.

400. **A Hilly Landscape with a Winding Road.**—At the roadside in front a woman sits conversing with a man. Farther away a peasant is partly hidden by a bank. In the distance a man walks beside a horseman. To the left is a clump of trees, in the shade of which is a shepherd watching sheep.

Panel, 10 inches by 8 inches.

In the collection of H. A. J. Munro, Novar.
Sale.—B——, Paris, February 26, 1874, No. 19.

401. **A Hilly Landscape with Cattle.** Sm. Suppl. 21.—A herdsman drives two cows and four sheep towards the front along a road leading into the right distance. To the left is a sandhill, crowned with trees, behind which the road disappears in the middle distance. In the left foreground is a tree with scanty foliage; its trunk is connected by a plank with a willow stump. Farther away a fence runs along the sandhill. To the right is a distant view over hilly country.

According to Sm., the cows and sheep "appear to have been introduced a few years back [before 1842] by De Marne." According to the description in the Demidoff catalogue, to the right of the road were a milkmaid, with another herd of cattle and a mansion in a park; but these are not represented in the illustration in the catalogue. Probably the notice refers to another picture.

Signed in full on the right at foot; canvas, 17 inches by 14 inches.

Sales.—Sir S. H. Clarke, London, May 8, 1840 (£162 : 15s., P. Norton).
A. Grant, London, June 18, 1854 (£183 : 15s., Nieuwenhuys); *see Art Sales*, ii. 348.
E. Schneider, Paris, April 6, 1876, No. 47 (37,000 francs).
Prince P. Demidoff, San Donato, Florence, March 15, 1880, No. 1097.

402. **Landscape with Figures and Cattle.**—The figures are

ascribed to A. van de Velde. [Possibly identical with or pendant to 320.]

Panel, 13½ inches by 17½ inches.

Exhibited at Brussels, 1882, No. 278.

Then in the collection of E. de Stuers, Maastricht.

403. **Landscape with Cattle.**—A herd of cows and sheep are on a well-worn road leading beside a sandhill, which is overgrown with grass and illumined by a ray of sunshine. At the roadside in the centre stand two massive oaks. Figures by A. van de Velde. A carefully painted picture; delicate in tone.

Signed with the monogram; canvas, 9 inches by 11 inches.

Sales.—A. Levy, London, March 31, 1876 (£136 : 10s.); *see Art Sales*, ii. 349.
A. Febvre, Paris, April 17, 1882, No. 99 (4500 francs).
Baron E. de Beurnonville, Paris, May 21, 1883, No. 117 (6620 francs).

404. **Landscape with Tall Trees.**—Horseman and cattle. In the right foreground, beside a decayed willow, are a thistle and flowers.

6 inches by 8 inches.

Sale.—H. Moll, Cologne, November 11, 1886, No. 191 (120 marks, Kadweik).

405. **A Wooded Landscape.**—In front are thistles and wild flowers. To the right is a clump of great oaks. To the left is a vista of a pasture with sheep, farms and distant hills.

Signed in full, and dated 1670; canvas, 20½ inches by 16 inches.

Exhibited at Mainz, 1887, No. 290.

Then in the collection of St. C. Michel, Mainz; not in the sale: Berlin, February 27, 1917.

405*a*. **Landscape with a Broad Road.**—The road leads into the wide distance. At both sides are clumps of tall trees; to the right is a hill. On the road are several horsemen greeting one another, herdsmen with cattle, wayfarers, and others.

Panel, 10 inches by 14 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 151.

406. **View in the Dunes with a Road.**—The road leads away on the right. To the left is a sandhill, on top of which is decayed oak. Attached to this, on the left, is part of a fence. Behind the hill is the edge of a wood. In the left foreground is a willow stump. To the right is a view over a plain bounded by hills. Along the road come two cows and many sheep. At some distance behind them are a herdsman and a woman. Evening. Figures by A. van de Velde. The same composition as in 347 and 476, but with different figures.

Signed in full; canvas, 10½ inches by 12 inches.

A replica or copy of 351.

Sale.—H. Doetsch, London, June 22, 1895, No. 374.

407. **LANDSCAPE WITH A LOW HILL.**—On the hill is a flock of sheep. On a broad road are numerous figures. In the left distance is the church of a town.

Signed on the right at foot with the monogram; 14½ inches by 12½ inches.

Sale.—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 264 (255 marks).

408. **Landscape with Cattle.**—In front are four sheep, a goat and a cow, with a seated herdsman and a dog. Some of the animals are lying down. At the edge of a wood, in which a road with cart-ruts disappears, stands a farm-house. Near it are fences. At the roadside to the left stands an oak, whose dense foliage casts a shadow on the foreground. Figures by A. van de Velde. Vigorous in style.

Signed in full; canvas, 27½ inches by 34 inches.

Sales.—Brun of Geneva, Paris, November 30, 1841, No. 44.
Forst, and others, Cologne, December 13, 1899, No. 166 (400 marks).

409. **LANDSCAPE WITH SHEEP.**—A shepherd and sheep are in front near a hill crowned with two trees. In the left middle distance is a ruin.

10 inches by 13 inches.

Sale.—Berlin, March 20, 1900, No. 1.

409*a*. **LANDSCAPE WITH CATTLE ON A ROAD.**

Circular panel, 4 inches across.

Sale.—E. Féral, Paris, April 22, 1901, No. 108.

410. **A Hilly Landscape with a High Ruined Archway.** Sm. 107.—Through an archway in a wall to the left a woman drives a flock of sheep. On a broad road in front a shepherd rounds up two sheep which stray aside. To the right is a distant view over a pasture, bordered by bushes, with a church-tower. Figures by A. van de Velde. The composition is similar to, and probably the same as, that of 358.

Signed in full on the left at foot, and dated 1667; panel, 14 inches by 17½ inches.

In the collection of Van Saceghem, Ghent, 1835 (Sm.).
Sales.—(Probably) Van Saceghem of Ghent, Brussels, June 2, 1851, No. 86 (5100 francs, Le Roy).
(Probably) T. Patureau, Paris, April 20, 1857, No. 48 (7600 francs, E. Le Roy).
C. Triepel, Munich, September 28, 1874, No. 60.
Countess Reigersberg, Cologne, October 15, 1890, No. 181.
Krupp the younger, and others, Cologne, October 29, 1894, No. 200.
London, May 23, 1903, No. 71.

411. **Landscape at Sunset.**—An uneven foreground. A road leads into the distance, with a wide horizon. A horseman, a peasant, and cattle are on the road.

Signed in full; canvas, 20 inches by 24 inches.

Sale.—A. van der Finck, Brussels, November 25, 1904, No. 101.

412. **Landscape with a Fallen Tree.**—The tree lies to the right

at the side of a road along which goes a waggon. To the left two cows are feeding.

Sales.—F. Gérard, Paris, March 28, 1905, No. 179 (145 francs).
Paris, May 20, 1922 (315 francs).

413. **A Hilly Landscape with a Vista.**—Herdsmen and cattle. [Possibly identical with 370*a*.]
Canvas, 12 inches by 14 inches.

In the possession of H. Weustenberg, Berlin, 1907 catalogue, No. 147.

414. **VIEW IN THE DUNES WITH A ROAD.** Sm. 58.—A road leads from the right foreground through a cutting into the left distance. To the right, on a low bank, nine sheep graze beneath two trees. At the roadside to the left sits a woman with a boy; she speaks to a man leaning on a stick, who stands before her. Farther away is a peasant with a sack on his shoulders. In the centre, on the horizon, is a castle with a tower behind a clump of trees. To the left is a distant view. The figures are ascribed to A. van de Velde.
Signed in full, and dated 1658; canvas (?), 13½ inches by 13½ inches.

Sales.—Coclers, Paris, 1799 (901 francs).
A. Hope, London, June 30, 1894, No. 74 (£173, Davis).
London, July 3, 1908, No. 113.

415. **LANDSCAPE WITH CATTLE.**—Cows and sheep come down a road from a wood on the right. The road joins a well-worn highway winding from the right foreground into the left distance. In the left foreground several felled trees lie amid weeds. In the middle distance is a cornfield with sheaves. Beyond the field, to the right, the tower of a castle rises above a clump of trees. To the left is a distant view of long ranges of hills. The figures are attributed to A. van de Velde.
Canvas, 14 inches by 17½ inches.

Exhibited at Leeds, 1868, No. 662.
In the collection of R. D. Alston, 1848.
In the collection of W. Matheson, Leeds.
In the collection of Douglas Grant, 1885.
In the collection of R. Napier, Glasgow.
In the possession of C. Sedelmeyer, Paris, "Catalogue of the Second Hundred Paintings," 1895, No. 54.
Sales.—Berlin, March 20, 1900, No. 36.
C. Turner of London, Berlin, November 17, 1908, No. 88.

416. **LANDSCAPE WITH CATTLE.**—Two herdsmen drive cattle along a broad and well-worn road leading to the front over a hill on the right. On the top of the hill a horseman and a peasant who are conversing stand out sharp against the sky. To the left is a pasture with a low rough fence. Beyond is a wood. A wide view over villages.
Signed in full; panel, 14 inches by 18½ inches.

Sale.—A. Hommel, Zürich, August 19, 1909, No. 174 (900 francs).

417. **A WOODED LANDSCAPE WITH A HERD OF SWINE.** Sm. 18 and Suppl. 29.—The swine come along a road leading

from the distance to the front. To the right, behind a decayed oak, is a thatched cottage. To the left, in front of this, is a fenced pasture; a dog barks at the swine. Beyond is the edge of a wood. In the left foreground lies a felled tree. On the extreme left, in the middle distance, are two trees. To the right of them is a distant view. The figures are ascribed to A. van de Velde. "A choice example" (Sm.). [Pendant to 237.]

Canvas, 27 inches by 34 inches.

Sales.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 207 (230 florins, with pendant).
J. Odon, Amsterdam, September 6, 1784, No. 19.
In the collection of C. Tolozan, Paris.
In the collection of Baron Delessert, Paris, 1835 (Sm.).
Sales.—Baron F. Delessert, Paris, March 15, 1869, No. 111 (33,500 francs).
Delessert, Paris, May 13, 1911, No. 4 (17,000 francs).

418. **LANDSCAPE WITH A SUNLIT CORNFIELD.**—The cornfield is to the left, near a hill lying to the left and a sunlit road. To the left is another cornfield. Farther back is a little wood. On the road is a herdsman with six sheep and two cows, the one white and the other brown.

Signed in full on the right at foot; panel, 11 inches by 14 inches.

In the possession of F. Kleinberger, Paris, 1912.

419. **LANDSCAPE WITH FIGURES AND ANIMALS.**—On a road.

Panel, 12½ inches by 12 inches.

Sales.—R. Spencer Hall, London, June 20, 1913, No. 38 (£19 : 19s.).
The owner of the Château of Biljoen, and others, Amsterdam, May 28, 1918, No. 202 (500 florins).

420. **A HILLY LANDSCAPE WITH BUSHES.**—A road leads on the left through a hollow. On the road a horseman with a dog rides away; there are also peasants. In the centre, between the trees, is seen a pasture with cows and a herdsman. Beyond are hills overgrown with bushes; to the left is a distant view. In the centre foreground stands a small bent tree; part of a tree-trunk lies on the ground.

Canvas, 26½ inches by 34 inches.

Sale.—W. F. de Roever, and others, Amsterdam, October 2, 1918, No. 80.

421. **A HILLY LANDSCAPE WITH TWO HORSEMEN GALLOPING.** Sm. 32.—The two horsemen are in the right foreground on a road leading away past the foot of a hill. One man, in a red cloak, rides a grey horse; the other, in a blue cloak, rides a chestnut. In the middle distance is a house amid trees. On the pasture, which slopes down gently to the left, are cows. Along a road, coming from the left distance, a shepherd drives sheep and goats. To the left is a view of distant hills. Figures by A. van de Velde.

Panel, 10½ inches by 14½ inches.

Etched by Weisbrod and Le Bas.

Exhibited at Amsterdam, 1872; at The Hague, 1890, No. 130; at Berlin, 1906, No. 159.

In the possession of J. B. P. Le Brun, Paris, 1775.

Sales.—Lambert and Du Porail, Paris, March 27, 1787 (1350 francs); *see* C. Blanc, *Trésor*, ii. 113.
Castlemore, Paris, 1791 (1552 francs).
P. Galitzin, Paris, 1825 (2556 francs).
J. Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 19 (1700 florins).

In the collection of J. Simon, Berlin; sold in 1919.

422. **A Hilly Landscape with Figures and Cattle.**—Figures by A. van de Velde.

Signed in full on the left at foot; canvas, 19½ inches by 25 inches.

Sale.—M——, Paris, March 9, 1921, No. 47.

423. **Landscape with Cattle.**—A peasant drives goats, sheep, and other animals along a winding sandy road; a brownish-red cow goes in front. A woman in a blue coat rides on an ass. To the left is a sandhill with a clump of trees. To the right are several large and bare tree-trunks. In the distance are blue hills. Heavy cumulus clouds in the blue sky.

Panel, 16½ inches by 21½ inches.

Sale.—C. G. Baerle of Utrecht, and others, Amsterdam, May 24, 1921, No. 61

424. **Landscape with a Winding Road.**—The road, which has deep cart-ruts, leads away on the right. Along the road come a man and a woman; the man carries two pails on a yoke, and the woman has a basket on her head. In the extreme right of the middle distance a waggon disappears round a bank, on top of which is a tree. In the shade, in the centre foreground, sits a herdsman with a dog. On a pasture sloping down to the left are a cow and several sheep. To the left is a view, across a valley, of distant hills. The figures are ascribed to A. van de Velde.

Broad in proportion to its height.

Described from an illustration in a French sale-catalogue.

425. **A HILLY AND WOODED LANDSCAPE WITH A HORSEMAN.**—A horseman waters his horse at a brook. To the right is a sandhill with herbage; the brook runs along the foot of the hill. On the grass, to the left, sits a woman with a bundle. In the distance are woods and hills. The figures are attributed in the Rijksmuseum catalogue to Lingelbach.

Signed on the right at foot with the monogram; panel, 9 inches by 12 inches.

Sales.—Amsterdam, May 14, 1832, No. 115 (436 florins, J. A. A. de Lelie).
J. de Vos, Amsterdam, July 2, 1833.

In the collection of A. van der Hoop, Amsterdam; bequeathed in 1854 to the city.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2733; lent by the city in 1885.

426. **LANDSCAPE WITH A WOODED HILL.**—The hill

is on the left; a road runs along at the foot. On the road are a man on a mule, and a woman and a boy with a dog. A placid stream reflects some trees. In the right foreground are a tree-trunk and weeds. In the distance are a wood, cottages, and hills. [Pendant to 427.]

Signed in full on the right at foot; canvas, 11½ inches by 14 inches.

Sale.—Amsterdam, 1836 (Van der Hoop).

In the collection of A. van der Hoop, Amsterdam; bequeathed in 1854 to the city.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2738; lent by the city in 1885.

427. **LANDSCAPE WITH A POOL.**—In front is a stagnant pool overgrown with reeds. To the right is a sandhill planted with oak trees, amid which lie felled tree-trunks; at the foot of the hill is a road. Beside the road a woman sits conversing with a man standing before her. Farther away are a woman on horseback and other figures. In the distance are woods and hills. [Pendant to 426.]

Signed in full on the right at foot, and dated 1669; canvas, 11½ inches by 14 inches.

Sale.—Amsterdam, 1836 (Van der Hoop).

In the collection of A. van der Hoop, Amsterdam; bequeathed in 1854 to the city.

In the Rijksmuseum, Amsterdam, 1920 catalogue, No. 2739; lent by the city in 1885.

428. **LANDSCAPE WITH A HORSEMAN.**—A man on a grey horse converses with a man seated beside a road leading along the foot of a hill. Several tall trees. In front are a pool and the stump of a felled tree.

Panel, 11½ inches by 9½ inches.

Mentioned by Waagen, iii. 164.

In the collection of the Marquess of Lansdowne, Bowood, 1897 catalogue, No. 155; it was there in 1854.

429. **A HILLY AND WOODED LANDSCAPE WITH A RIVER VALLEY.**—A river valley leads from the middle distance into the background. From the centre foreground a road leads away downhill. On the road, in front, a man stands near a woman on an ass. To the left of them another woman sits on the ground. Farther back a horseman rides away. Beside him is a man on foot with a dog; another man with a dog is behind him. On both sides are woods. In the right foreground stands a tree with a shattered top; it is overgrown with creepers. In the middle distance, in front of the river, stands a mansion.

Signed; canvas, 38 inches by 54 inches.

Sale.—Brun of Geneva, Paris, November 30, 1841, No. 43 (1350 francs, Tielens).

In the collection of J. Cremer, Dortmund, 1915 catalogue, No. 1217.

430. **LANDSCAPE WITH A COUNTRY ROAD.**—The road runs between a pool on the left and a sandhill on the right. Along the road comes a woman with a basket on her arm and another basket

on her head; with her are a boy and a dog. On the bank of the pool are anglers, standing or seated. Beyond, a man on a grey horse rides away near a cottage amid trees. Heavy sunlit clouds are reflected in the water.

Panel, 17 inches by 20 inches.

In the possession of Jacob Hageraats, The Hague, 1922.

431. **A Wooded Landscape with a River.** Sm. 138.—In the left foreground, on a road through hilly country, a man converses with a seated woman; beside them is a dog. The road makes a wide curve through the landscape. On the road, farther to the right and in the distance, are two horsemen with dogs. In the centre of the middle distance is a clump of great trees. To the left is the river, with a castle on the bank and hills beyond. To the right is a wood. [Pendant to 136*a*.]

Signed in full on the left at foot, and dated 1657; canvas, 20½ inches by 27 inches.

In the possession of Müller, Berlin; sold in or about the year 1828 to the Hessen-Cassel collections.

In the collection of Wilhelm II. of Hessen-Cassel, at the Palace of Wilhelmshöhe; 1830 catalogue of the Cassel Gallery, No. 334; transferred in 1831.

In the collection of the Landgraf of Hessen, Schloss Philippsruhe, Hanau.

431*a*. **LANDSCAPE WITH A RIVER.**—The river is in the middle distance. By a road in front of it is a building in the Italian style, amid trees. On the road is a man riding a grey horse. Nearer the front are a woman with a bundle of brushwood on her head, and a boy.

Signed in full on the right at foot; canvas, 20 inches by 29 inches.

In the collection of the Earl of Carlisle, Castle Howard.

432. **A HILLY LANDSCAPE: EVENING.**—A great river valley. In front are three trees. To the right are a woman with a child on an ass, two men and two dogs, and other groups of figures. The figures are by Lingelbach.

Signed on the right at foot with the monogram; panel, 18 inches by 23 inches.

In the Mannheim Museum, 1900 catalogue, No. 191.

433. **A SOUTHERN LANDSCAPE WITH A WAYFARER RESTING.**—The wayfarer sits at the side of a road in the centre, in the shade of three trees. He converses with a woman leading a child. To the left, farther back, is an angler; in the distance are wayfarers and horsemen. On the right a man on a grey horse comes riding down a hill. In the distance are hilly country, trees, a country house, and a castle on a cliff, from which a waterfall rushes down to the valley; the waterfall is not seen, but is indicated by the spray.

Signed in full on the right at foot, and dated 1679; canvas, 44 inches by 38 inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1114.

434. **VIEW IN THE DUNES WITH A WELL-WORN ROAD.** Sm. 143.—The road leads from the right foreground into the left distance. On the left is a pool with ducks; a rider waters his horse, and a dog to the left is drinking. At the roadside, behind the rider, a woman with a white kerchief sits conversing with a boy who stands before her. Farther back comes a man with a burden on his shoulders. On the right the road is bordered by a sandhill, on top of which stand trees. In the left middle distance is a clump of trees. To the right of them is a distant view with a village church amid trees. Figures by Lingelbach.

Signed on the right at foot with the monogram, half of which is cut off; canvas, 43½ inches by 61 inches.

Lithographed by Dupressoir.

In the collection of Count Brühl, Dresden; bought in 1769 by the Empress Catherine II. of Russia.

In the Hermitage, Petrograd, 1901 catalogue, No. 1116; Sm. valued it in 1835 at £315.

435. **A HILLY LANDSCAPE WITH A RIVER.**—To the left is a bare hill, bordered by a wood, through which comes a road. On the road is a horseman, followed by a man on foot and a dog. Farther back are other wayfarers. To the right is a view of the river and the steep bank beyond it. From the river the country rises gradually up to high hills in the distance. The foreground is in shadow; the rest of the landscape is in bright sunlight. Evening. The figures are probably by Lingelbach.

Signed in full on the right at foot; canvas, 10½ inches by 12½ inches.

In the collection of Count K. G. Löwenhjelm.

In the collection of K. L. Kinmansson.

In the collection of Count A. Bielke; given in 1872 to the museum.

In the National Museum, Stockholm, 1900 catalogue, No. 1153.

436. **A RIVER SCENE WITH A BRIDGE OF MANY ARCHES.**—The bridge is in the middle distance. On a hill in the right foreground stand three gnarled trees. On the left a road leads away. Along the road comes a two-wheeled cart drawn by a grey horse; in the cart is a woman in red; a peasant leads the horse. In the left middle distance a castle stands on the river bank, which slopes up gently; to the right of the castle are two horsemen. The course of the river can be traced into the far distance. On the horizon are hills.

Signed in full on the left at foot, and dated 1675; canvas, 33 inches by 40 inches.

Mentioned by O. Granberg, *Les Trésors d'Art en Suède* (1911), i. No. 49.

Sales.—Madame D——, Paris, December 11, 1905, No. 90.

V. Phaland, and others, Amsterdam, April 24, 1906, No. 130 (1300 florins, Goudstikker).

In the collection of F. Rappe, Stockholm.

437. **LANDSCAPE WITH A LAKE.**—In the right middle distance is a lake; on the bank stands a water-mill with an arch over the sluice. In the left foreground a road, with two tall trees on the right of it,

winds from sandy and wooded country to the front; close to the right side of the picture it passes by felled trees. Along the road, in the left foreground, come a woman with a basket on an ass, and a herdsman in a fur coat with a stick on his left shoulder; a dog stands in front of them. Farther back a wayfarer with a burden on his shoulders and a dog goes away. Near him, to the right, are three anglers by the lake.

Signed in full on the right at foot, and dated 166– (the last figure is illegible); canvas, 14 inches by 18½ inches.

In the collection of B. Svenonius, Stockholm.

438. **LANDSCAPE WITH A ROAD.**—The road runs beside a river on the right. On the road are horsemen and wayfarers. To the left are wooded hills. In the distance are hills. Figures by A. van de Velde.

Signed with the monogram; canvas, 60 inches by 75½ inches.

Exhibited in Vienna, 1873, No. 123.
In the collection of Baron Anselm von Rothschild, Vienna, 1873.
In the collection of the late Baron Nathanael von Rothschild, Vienna.

439. **A Hilly Landscape with a Horseman.**—The horseman rides down a hill on the left. Beside him walks a woman with a basket on her head. In the distance, to the right, are two anglers at a pool; one stands and the other is seated. Beyond are hills. Figures by Lingelbach.

Canvas on panel, 26½ inches by 22 inches.

Sales.—Amsterdam, June 4, 1766, No. 24.
Amsterdam, October 4, 1769, No. 37 (90 florins, J. Gildemeester).

440. **View in the Dunes with Trees.**—In front is a pool. On a road beside the pool a woman leads a child. A dog runs in front. In the distance are cottages and figures. Figures by Lingelbach. [Possibly identical with 627. Pendant to 238*a*.]

Canvas, 10 inches by 12 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 29.

441. **A Hilly Landscape with a Woman on Horseback.** Sm. 1.—A woman on a horse led by a man, and two wayfarers. Undulating country with trees and a river. In front are decayed trees and rank vegetation. Figures by Philips Wouwerman.

Panel, 21 inches by 30 inches.

Sale.—Comte Du Barry, Paris, November 21, 1774 (1350 francs).

442. **Landscape with a Horseman.**—In front are a horseman and dogs, with tree-trunks and woods. In the middle distance is a brook. Beyond are hills. [Pendant to 154.]

Canvas, 12½ inches by 16 inches.

Engraved by F. W. Musculus.
Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 79 (180 florins, with pendant, Baesen).

443. **A Hilly Landscape with an Uphill Road.**—On the road,

at one side, are a wayfarer with a pack and a horseman. At the roadside persons rest under trees. At the other side is a brook. In the distance are houses and hills.

Canvas, 15½ inches by 20½ inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 165 (140 florins, Fouquet).

444. **A River Scene with Hills and a Monastery.**—A monk receives a pilgrim at the gate of a monastery near trees. On a road, to the left, are a peasant on an ass and a woman walking with a boy. On the river bank sits an angler. To the right is a woman washing linen. Farther off is a wayfarer. In the distance is an inn. Figures by Lingelbach.

Canvas, 21½ inches by 26 inches.

Sales.—Amsterdam, July 17, 1782, No. 128 (21 florins, Fouquet).
F. W. Greebe, Amsterdam, December 8, 1788, No. 15 (86 florins, Yver).

445. **Heath and Dunes with a Sandhill.** Sm. 39.—At the foot of the hill, to the right, sit two women, conversing with two wayfarers who stand on a road with cart-ruts. The group is in full sunlight and stands out clear against the middle distance which is in the shadow of a cloud. In the middle distance are trees and, on the left, a canal spanned by a bridge on which is a man; the water is as still as a mirror. From the distance come a horseman and a man on foot. In the sunlit distance a church-steeple and blue hills stand out against the clear sky with light clouds. Figures (according to Buchanan) by Lingelbach.

Panel, 9 inches by 13½ inches.

Sales.—P. Calkoen, Amsterdam, September 10, 1781, No. 168 (291 florins, J. Wubbels).
C. A. de Calonne, Paris, April 21, 1788 (550 francs).
C. A. de Calonne, London, March 23, 1795, No. 68 (£51 : 9s.); *see* Buchanan, *Memoirs of Painting*, i. 248.

446. **Landscape with the Edge of a Wood.** Sm. 63.—The wood is on the right. In front lies a tree-trunk. A horseman converses with a man standing by him; near them are three dogs. A woman walks with a small child. To the left are a small still pool and a cottage. In the distance are a village and high hills. Sunlight falls on the country. Figures by Lingelbach.

Canvas, 25½ inches by 29½ inches.

Sale.—J. Gildemeester, Amsterdam, June 11, 1800, No. 276 (310 florins, J. P. van der Schley).

447. **A River Scene with Hills.** Sm. 72.—Clumps of trees and figures. Two horsemen; a boy on foot, preceding them, follows the trail of two hounds. Figures by Philips Wouwerman.

Canvas, 18 inches by 23 inches.

Sale.—C. Tolozan, Paris, February 23, 1801 (1520 francs).

448. **A Hilly Landscape with a Wind-swept Sandhill.**—The sandhill is on the right. Behind it are tall sunlit trees. In front thistles and other plants grow by a little brook in the shadow. Near it is a horseman conversing with a man and a woman. To the left is a distant view. Figures by Lingelbach. Carefully painted. [Pendant to 551.]

Canvas, 17½ inches by 23½ inches.

Sales.—Amsterdam, September 24, 1777, No. 171 (148 florins, with pendant, Roos).

J. B. Fratacolla, Amsterdam, April 26, 1813, No. 71 (105 florins, Coclers).

449. **A River Scene with Trees.**—In front are an old oak and various other trees. A woman on an ass comes down a hilly road. Beside the road peasants are resting. Figures by Lingelbach. One of the two masters' best works. [Possibly identical with 458.]

Canvas, 39½ inches by 40½ (? 48) inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 149 (1500 florins, Lafontaine).

450. **A Spacious Hilly Landscape with a River.**—Beside the river are tall trees and bushes. In front, near a decayed tree, a man and a woman converse with a horseman. In full sunlight. [Possibly identical with 279.]

Canvas, 20 inches by 24½ inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 64 (234 florins).

451. **A Hilly and Wooded Landscape with a Woman on Horseback.**—Near the woman, in front, are a man and a dog. Other figures are farther away on a road leading beside a stream. Sunset. Figures by Lingelbach.

Canvas, 24½ inches by 28 inches.

Sale.—H. Reydon, Amsterdam, April 5, 1827, No. 173 (99 florins, Van den Berg).

452. **Landscape with a River.** Sm. 149.—Beyond the river on the left are houses partly hidden by trees. To the right is hilly country with two trees on a hill, over which a road leads to a wood. On the road is a woman on an ass, accompanied by a man on foot and followed by a dog. Farther back sits a woman with a dog. In front lies a broken tree amid weeds. Evening. "Freely executed" (Sm.).

Canvas, 19 inches by 22½ inches.

In the Earl collection, Liverpool, 1835 (Sm.).

453. **Landscape with a Rugged Sandhill.** Sm. 155.—The sandhill on the left fills two-thirds of the picture. On the right is a winding road, along which comes a man in a red cloak on a grey horse, followed by a dog; he is about to ford a stream in front. Farther back sits a woman; a man stands by her; another figure is seen beyond them. The surrounding country is wooded. In front lies an old tree amid weeds. "Vigorously painted" (Sm.).

13 inches by 17½ inches.

In the collection of the Rev. Mr. Clowes, Manchester, 1835 (Sm.).

454. **Landscape with Figures on a Road.** Sm. Suppl. 8.—The road leads from the front round the foot of a sandhill on the left. On the top of the hill sits a shepherd playing on a bagpipe; at his side is a dog; near them is a sheep. The road is bordered to the right by trees and hurdles. Along it comes a woman on an ass, followed by a dog. Farther away, a man with a pack sits conversing with a man who stands near him. To the right is a view over undulating country intersected by a narrow river. A fine evening. Figures by Lingelbach. "Exquisitely wrought" (Sm.).

Panel, 13½ inches by 18½ inches.

In the possession of Sm., who sold it to Loyd, before 1842.
In the collection of J. Loyd the younger, 1842 (Sm.).

455. **Landscape with a Great Tree.**—The tree is in the left foreground; its foliage stands out against the cloudy sky. At the foot of the tree are rank weeds. To the right are a low bank crowned with two willows, and water in the middle of the road in the shadowed foreground. Farther back is a sunlit sandhill; on the hill people view the landscape. In the centre are figures on a winding road, partly in half-shadow and partly in full sunlight; among the figures is a woman leading a child, with a dog running in front. Farther away, a horseman rides down the hill. Beyond is a view over hilly and woody country with patches of sunlight. Figures by Lingelbach.

Canvas, 26 inches by 20 inches.

Sale.—Paris, March 22, 1845, No. 49 (1450 francs).

456. **Landscape with Hilly Ground.**—The hilly ground is to the right. Along a road comes a man with dogs, followed by a horseman. To the left is a pool with meadows beyond. [Possibly identical with 197—though that was said to be on panel.]

Signed in full, and dated 1660; canvas, 19 inches by 25½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 257.
In the collection of Samuel Sandars, London, 1879.

457. **A Wooded Landscape with Two Horses.**—A peasant takes two horses to a brook in a defile; he rides the chestnut horse and holds the bridle of the grey. To the right, in front of a wood, are weeds and a dead bush. In the left foreground is a tree, which has been cut half-way up. The banks of the brook are overgrown with reeds. To the left, beneath a tree hanging over the slope of the hill, is a distant view.

Signed in full, and dated 1649; canvas, 44½ inches by 53½ inches.

Sales.—Simonet, Brussels, March 18, 1873, No. 72.
E. Ruelens, Brussels, April 17, 1883, No. 309 (460 francs).

458. **A Wooded Landscape with a River.**—At one side of the foreground stands an oak amid woods; behind it is a clump of trees. In the right foreground a woman rides a pack-ass. Near her stands a man

conversing with a seated wayfarer. A peasant boy plays with a dog. Farther back is an angler. To the left is a distant view. Figures by Lingelbach. [Possibly identical with 449.]

Canvas, 37 inches by 46 inches.

Mentioned by Waagen, Suppl. 442.
Exhibited at the British Institution, London, 1856, No. 12.
Sales.—J. Witsen, Amsterdam, August 16, 1790, No. 85 (240 florins, Yver).
Montcalm, London, May 4, 1849 (£278, Farrer); *see Art Sales*, ii. 348.
In the collection of Sir Hugh Hume Campbell, Marchmont House, Berwickshire, 1857.
Sales.—Sir H. H. Campbell, London, 1872 (? June 8, 1871) (£399, Nieuwenhuys); *see Art Sales*, ii. 348.
C. J. Nieuwenhuys, London, July 17, 1886 (£346 : 10s., Freisner); *see Art Sales*, ii. 349.

459. **A HILLY LANDSCAPE WITH A ROAD.**—The road leads uphill from the front between two clumps of trees and goes away to the left. Along the road comes a woman with a basket on her left arm; she leads a boy with her right hand. Farther back, a man rides away on a pack-mule; beside him, to the left, walks a man with a stick on his shoulder. In the left foreground is a pool. On the right is a view along a stream winding away beneath trees, with high hills beyond. Figures by Lingelbach.

Signed in full on the right at foot, but the signature is not above suspicion; canvas, 28 inches by 30 inches.

Exhibited at Munich, 1889, No. 7.
In the collection of O. B. Friedmann, Vienna.
Sales.—Amsterdam, May 16, 1877, No. 38.
Baron E. de Beurnonville, Paris, May 9, 1881, No. 573 (4150 francs).
Baron de Beurnonville, Paris, May 21, 1883, No. 115 (3000 francs); *see* Eudel, *L'Hôtel Drouot en* 1883, p. 351.
H. T. Höch, Munich, September 19, 1892, No. 256 (1350 marks).

460. **Landscape with a River.**—The river flows towards the front. On both banks are thick woods. In the open foreground are a woman on a horse and three men who have dismounted. [Pendant to 574.]

Oval panel, 10 inches by 11½ inches.

In the Blom collection.
Sale.—C. Hammer of Stockholm, Cologne, November 11, 1895, No. 296.

461. **A HILLY LANDSCAPE WITH A ROAD.** Sm. 104.—The winding road traverses the landscape. In the right foreground it is partly flooded. On the left is a wooded sandhill. In front are an oak which has lost its leaves and most of its bark, a tree-stump, and part of an old fence. On the road, in front, a man in scarlet on a grey horse, followed by a dog, rides through the water. At the foot of a bank, near the centre, sits a woman nursing her child. Near her stands a boy, beside a sleeping man. In the distance a man and a woman walk away. In the blue sky are clouds with sunlit edges, between which rays of light fall on the landscape. Figures by A. van de Velde.

Signed in full; canvas, 17½ inches by 20 inches.

Exhibited at the British Institution, London, 1853, No. 37; at the Royal Academy Winter Exhibition, 1881, No. 60; at South Kensington Museum, 1891, No. 60.

Sales.—Lord Gwydyr, London, May 8, 1829 (£85 : 1s., Norton).
Henry Fulton, London, 1834 (£105).

In the collection of Charles Bredel, London, 1835 (Sm.).

Sale.—Comte Perrégaux, Paris, December 8, 1841, No. 41 (3450 francs, Nieuwenhuys).

In the collection of Mrs. Hope, London, 1881.

In the collection of Lord Francis Pelham Clinton-Hope, London; sold as a whole in 1898 to P. & D. Colnaghi and A. Wertheimer.

462. **A River Scene with Peasants on a Road.**—The road leads from the left foreground, along the bank of a river on the right, into the distance. Along it comes a woman with a basket on her head and a little boy at her side. Behind her comes a peasant on an ass. In the right foreground a fallen tree lies amid weeds. In the left middle distance, amid trees, stands a country house with a square tower. To the right is a view across the river to a village on the farther bank, with distant hills.

Signed, and dated 1670; canvas, 19 inches by 23 inches.

Sale.—A. Boyle, and others, London, June 25, 1898, No. 105.

In the possession of C. Sedelmeyer, Paris, "Catalogue of the Fifth Hundred Paintings," 1899, No. 66.

463. **VIEW IN THE DUNES WITH AN UPHILL ROAD.**—The road leads from the right foreground uphill into the distance. In the left foreground are two decayed willow stumps, with thistles and other weeds in front. Beyond are bushes on top of the sandhill. Along the road to the right goes a woman with a can on her back; beside her is a boy with a bundle on his shoulders. High up the road appears a horseman, beside whom comes a man on foot. To the right, at foot, is a pool, at which a dog is drinking. To the right, halfway up, is a view of the distance with a village church amid trees. Figures by Lingelbach.

Signed in full on the left at foot, and dated 1667; panel, 10 inches by 14½ inches.

In the Reimer collection, Berlin.

Sale.—M. Schubart, Munich—1893 catalogue, p. 30—October 23, 1899, No. 88 (3650 marks).

464. **VIEW IN THE DUNES WITH A HILL.**—Over the hill on the right goes a winding road. High up the road a man on a grey horse speaks to a wayfarer with a dog. In the centre stand two tall trees with dense foliage, casting a shadow on the road. In the left foreground a felled tree lies amid bushes. In the distance, beyond clumps of trees, is a stream. On the horizon are hills, with houses here and there. The foreground is in shadow. Light clouds in the sky. The figures are ascribed to A. van de Velde.

Signed on the right at foot with the monogram ; canvas, 6½ inches by 9½ inches.

Sales.—Stevens, Antwerp, August 9, 1837, No. 166 (145 florins, Gruyter).
J. J. Chapuis, Brussels, December 4, 1865, No. 432 (550 francs, Slaes).
Vicomte de Buisseret, Brussels, April 29, 1891, No. 135 (500 francs, Huybrechts).
E. Huybrechts, Antwerp, May 12, 1902, No. 145 (1400 francs, Bramer of Paris).

465. **A Hilly Landscape with a Harvest-Field.**—To the right in a fenced field a man and woman are putting up the sheaves of corn. From a pool in the centre foreground a road winds away uphill. Along the road comes a woman with a burden on her head and a boy at her left, with a dog running in front. Farther up, at a bend in the road, appears a horseman, with a dog in front of him. On the hill above him is the edge of a wood. In the right foreground lies a felled tree. To judge from the reproduction, this was genuine.

Signed on the right (?) at foot, and dated 1670; canvas, 19½ inches by 23½ inches.

Sales.—J. de Haan and L. van de Vinne, Haarlem, June 12, 1781, No. 4.
H. W——, Paris, April 30, 1900, No. 56.
Prince S. Koudacheff, and others, Berlin, February 14, 1905, No. 91.

466. **Landscape with an Angler.**—A man is fishing between rocks in a stream, which winds its way from the distance past a castle to the left foreground. To the left is a road with horsemen and wayfarers. To the right is a thick wood. In front are old gnarled trees. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1676; canvas, 21½ inches by 27 inches.

In the collection of Gustav Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 139; not in the catalogue of the sale at Vienna, March 24, 1909.

467. **A ROAD WITH FIGURES AT THE EDGE OF A WOOD.**—The road leads from the right foreground into a deep river valley in the distance. In the right centre foreground a woman with a bundle sits on the ground, conversing with a woman who carries a pitcher on her shoulder and has a boy at her side. To the left of her stands a man, seen from the back, with a dog. Farther back a horseman rides away; beside him goes a man with a sack on his shoulders. In the left foreground, amid woods, are a broken tree and a tree stump. On the extreme left are two trees with thin foliage, which stand out against the distant hills. Figures by Lingelbach.

Signed in full on the left at foot, and dated 1671; canvas, 21 inches by 27½ inches.

In the collection of Gustav Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 140; not in the catalogue of the sale at Vienna, March 24, 1909.

468. **A RIVER SCENE WITH WAYFARERS RESTING.**—A road, following the river bank, leads from the right foreground into the distance. A man on a grey horse speaks to a woman seated at the roadside; a dog in front of her looks up at the river. The group is in a

patch of sunlight; a man seated farther to the left is in shadow. In the middle distance a woman with a basket on her head comes along, leading a boy. In the left centre is a clump of three trees; a fourth tree, broken and decayed, lies on the ground. In the left foreground are weeds. Beyond is a view across a pasture to a country house half hidden among trees. To the right is seen the farther bank of the placid river. Figures by Lingelbach.

Signed in full in the right centre at foot, and dated 1672; canvas, 19½ inches by 25½ inches.

Sale.—E. Goldschmidt the younger of Frankfort, Berlin, April 27, 1909, No. 64 (4100 marks).

469. **A Wooded Landscape with a Horseman.**—A horseman, other figures, and a mule are in front on a winding road. Beyond is a river.

Signed, and dated 1659; canvas, 37½ inches by 53 inches.

Sale.—G. E. Dering, London, December 16, 1911, No. 86.

470. **A HILLY LANDSCAPE WITH A STREAM.**—A stream flows from the left foreground into the distance. On the left bank are two anglers with a dog behind them. On the right bank stand three trees. On the extreme right a road leads away. Along it comes a woman with a basket on her head and a boy at her right, followed by a dog. Farther back come a horseman and a man on foot. In the right middle distance is a farm half hidden among trees. In the left distance, behind trees, is a mansion, with long ranges of hills beyond.

Signed in full in the right centre at foot, and dated 1673; panel, 13½ inches by 16 inches.

Sale.—H. G. Smith, and others, London, December 10, 1910, No. 45.
In the possession of Steinmeyer & Sons, Paris, about 1912.

471. **A HILLY LANDSCAPE WITH AN UPHILL ROAD.** Sm. 33.—The road leads uphill on the left through an opening in a fence. Down the road comes a woman with a bundle on her head, and a dog. From a pool in the centre foreground another road leads away and disappears behind the hill on the left. At the roadside a woman sits conversing with a man, seen from the back, who stands before her. In the right foreground stand two decayed trees, a beech and an oak, with broken tops. To the left of them is a view of a low-lying cornfield with sheaves, a horseman and a peasant, and distant hills. The figures appear to be by Lingelbach.

Signed in full, and dated 1663; canvas, 20 inches by 24½ inches.

Sales.—F. van de Velde, Amsterdam, September 7, 1774, No. 116 (490 florins, Kock).
J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 526 (601 florins, Beekman).
J. Lucy, London, May 1, 1875 (£325 : 10s., Rose); *see Art Sales*, ii. 348.
Earl of Dudley, London, June 25, 1892, No. 27 (£315); *see* W. Roberts, *Memorials of Christie's*, ii. 194.

In the possession of C. Sedelmeyer, Paris, " Catalogue of 300 Paintings," 1898, No. 234.

In the collection of M. C. D. Borden, New York, 1911 catalogue, No. 14.

Sale.—M. C. D. Borden, New York, February 13, 1913 (1600 dollars, J. L. Reiss).

472. **LANDSCAPE WITH A CANAL.** Sm. 147.—The canal flows from the right foreground in a curve to the left distance. Along the bank, on the left, is a road, along which comes a man on a bay horse. To the right of him an angler sits at the roadside behind some reeds. To the left of the road a man and a woman sit in the shade of two trees. In the extreme left foreground a broken tree lies with its top in the water. In the right middle distance, beyond the canal, is a farm-house half hidden by trees. To the left of it is a view over a plain bordered by a wood.

Signed in full on the left at foot; panel, 21 inches by 16½ inches.

In the Steengracht collection, The Hague, 1835 (Sm.).

Sale.—H. A. Steengracht van Duivenvoorde of The Hague, Paris, June 9, 1913, No. 86 (10,000 francs, Kleinberger).

473. **Landscape with a Narrow Stream.**—The stream in front winds round the foot of a high bare hill, beyond which is a low thick wood. On both sides of the stream are figures. One man is riding; one or two are fishing; a woman with a basket is resting on the ground. In the middle distance is broken ground; beyond are hills.

Signed in full on the left at foot; 14 inches by 17 inches.

In the collection of S. Harrison, in Kent.

Sale.—T. Hitchcock, and others, New York, March 17, 1914, No. 232.

474. **A RIVER SCENE WITH WAYFARERS RESTING.** Sm. 61 and 132.—Wayfarers are resting in the right foreground beside a road on the bank of a river which flows into the right distance. A horseman has dismounted; a page holds his roan horse's bridle. To the left, farther back, is a woman on a grey horse, which stands still. From the middle distance comes a man with a stick on his shoulder. In the left foreground stands a decayed oak; at the foot of it lies a beech trunk amid weeds. Above it are two trees, and beyond them the edge of a wood. To the right is a view of the river valley with wooded banks and flat-topped hills. Figures by Philips Wouwerman. [Pendant to 308.] An " excellent production " (Sm.).

Signed in full on the right at foot, and dated 1644—according to the Hölscher catalogue—or 1669—according to the Bourgeois catalogue; the later date is the more probable; canvas, 24 inches by 32½ inches.

Exhibited at Amsterdam, 1867, No. 220.

Sales.—Wannaar, and others, Amsterdam, May 17, 1757, No. 9.

Amsterdam, June 5, 1765, No. 13 (280 florins, Yver for Van Copello) (Terw., p. 452, No. 6).

P. van Copello, Amsterdam, May 6, 1767 (250 florins, Fouquet) (Terw., p. 595, No. 81).

J. Gildemeester, Amsterdam, June 11, 1800, No. 274 (810 florins, J. Yver).

In the Van Loon collection, Amsterdam, 1835 (Sm.).

Sales.—Bourgeois, Cologne, October 27, 1904, No. 104 (4900 marks, Von Lederer of Budapest).

E. Hölscher of Mühlheim on Rhine, Berlin, December 5, 1916, No. 19.

475. **VIEW IN THE DUNES WITH AN OLD DECAYED OAK.**—The oak stands to the left on a low bank. It bends to the right over a road which leads away through a cutting in the centre. Beneath the oak stands a willow. On the road a horseman, seen from the back, halts to speak to a peasant standing to the right of him. Behind the rider are three dogs; one drinks at a pool. Farther away are four other figures. The sandy bank to the right is crowned by a fence. Through the cutting are seen distant hills.

Signed in full on the left at foot; canvas, 14 inches by 18 inches.

Etched by F. Flameng.

Exhibited at Amsterdam, 1906, No. 14.

In the collection of John W. Wilson, Brussels, 1873 catalogue, p. 120.

Sales.—John W. Wilson, Paris, March 14, 1881, No. 124 (15,250 francs, Courtin).

Delassue, Paris, December 22, 1905, No. 113 (2700 francs, Fred. Muller & Co.).

In the possession of Fred. Muller & Co., Amsterdam, 1906.

Sale.—Château Biljoen, and others, Amsterdam, May 28, 1918, No. 201 (3425 florins).

476. **View in the Dunes with a Road.**—The road leads away to the right. The same composition as in 347, 351, and 406, but with different figures. Here in the right foreground a woman, with a basket on her arm, walks away behind a pack-ass. To the left a man with a red cap sits at the roadside. In the middle distance comes a man in red on a grey horse. Behind him are a man on foot and a woman in a white cloak.

Panel, 10½ inches by 14 inches.

Sale.—Melville Wassermann, Paris, July 12, 1919, No. 41.

477. **A HILLY LANDSCAPE WITH DUCKS IN A POND.**—On the right bank sits a boy fishing. On the right is a decayed oak bending far over to the right; its trunk is worn by the wind, and its bare roots project into the water. To the right, behind the oak, lies a felled beech, with a thistle and other weeds in front. On the water and on the bank in front are water fowl. On the farther bank is a man on a grey horse. To the right is a distant view with hills on the horizon.

Signed in full on the right at foot, and dated 1668; canvas, 45½ inches by 56½ inches.

Sales.—K. R. Murchison, and others, London, June 11, 1897, No. 27.

L. H. MacCormick, London, December 1, 1922, No. 154.

478. **LANDSCAPE WITH A SUNLIT SANDHILL.**—From the sandhill on the right a road runs down in a curve to the right foreground; it is grass-grown in part and on the top are tall trees, some of which touch the upper edge of the frame. At the roadside a man

reclines; he converses with a wayfarer who has a dog with him. In the extreme left foreground is a hill with two willows close to a reedy pool. In the middle distance are cottages amid trees. In the distance to the left is a sunlit plain with hills beyond.

Signed in full on the left at foot, and dated 1675 (the last figure is uncertain); canvas, 13½ inches by 16½ inches.

Exhibited at Amsterdam, 1907, No. 35, and 1919, No. 88; at The Hague, 1919, and 1922, No. 102.

In the possession of Fred. Muller & Co., Amsterdam, 1907.

In the collection of August Janssen, Amsterdam; sold as a whole in 1919 to J. Goudstikker.

In the possession of J. Goudstikker, Amsterdam, 1922.

479. **LANDSCAPE WITH A MARSHY POOL.**—Beyond the pool are colt's-foot, thistles, and reeds. In the left foreground lies a broken tree-trunk. On the right a decayed oak lies half in the water. To the left is a clump of great trees, with autumn tints. To the right is a view of a hilly landscape. A man and woman are in a cart drawn by one horse. In front of them walks a woman with a child. A man with a bundle lies at the roadside. In the distance are two other figures. The figures, according to the Engelberts' catalogue, are by Lingelbach.

Signed in full on the right at foot, and dated 1665; canvas, 19½ inches by 24½ inches.

Sale.—E. M. Engelberts, Amsterdam, August 25, 1817, No. 115 (300 florins, Roos).

In the collection of J. T. Lürmann, Bremen; bought from his heirs in 1903 for the city.

In the Bremen Kunsthalle, 1913 catalogue, No. 253.

480 **A HILLY LANDSCAPE WITH A ROAD.**—A woman standing in the road converses with a man seated at the roadside. Beyond them a man walks away with a dog. To the right are a stream and the edge of a wood; farther off is a cottage in front of trees. On the top of the hill to the left are a man and a woman with a greyhound; another person comes over the top. In the centre foreground is a bare tree-trunk.

Signed in full on the right, and dated 1675; panel, 13 inches by 16 inches.

In the collection of Lord Ebury.

In the possession of the Art Collectors' Association, London.

In the collection of R. Stockvis, Brussels.

481. **LANDSCAPE WITH THE EDGE OF A WOOD.**—To the left are a decayed oak and a withered oak that has been broken off, amid a rank growth of weeds and bushes. A stream in the centre flows away to the left. In the right middle distance is an oak wood with a road. Along the road comes a man with a dog, near a seated woman; another man sits at the roadside, and a third man goes away in the distance. Beyond are hills and a valley with the round tower of a castle. The figures are ascribed to A. van de Velde.

Signed in full on the right at foot, and dated 1659; canvas, 26½ inches by 34½ inches.

In the Van Eyk collection; bought in 1829, for 800 florins, for the Royal Gallery.

In the Royal Gallery, The Hague, 1914 catalogue, No. 212.

482. **LANDSCAPE WITH A GREAT DECAYED OAK.** Sm. 123.—The oak stands on the right in front of an old fence at the foot of a hill; in front of it is a pool. A road follows a winding course from the left foreground to the left background, round a low bank, on which are two men, one standing and the other seated. In the immediate left foreground a woman, with a basket on her arm and a bundle on her head and with a boy at her side, comes forward. Near her, to the right, at the foot of the hill, sits a wayfarer with a stick in his right hand. Beyond him a man with a pack-ass and a dog goes away along the road. On the right a man, with a spade on his shoulder and a pitcher in his right hand, goes up the hill. There are trees behind the hill to the right and also in the middle distance in front of a farm. In the distance, to the left, are hills. Cloudy sky. Figures by Lingelbach.

Signed in full in the centre at foot; canvas, 20½ inches by 27½ inches.

Sales.—V——, Amsterdam, May 19, 1779, No. 182 (100 florins, J. Wubbels).
George James Cholmondeley, London, 1831 (£48 : 6s.).

In the possession of Farrer, London, 1856.

Sales.—T. B. Brown, London, May 1856 (£115 : 10s., Sm. for S. M. Oppenheim)—according to a MS. note in Sm.'s copy of his catalogue.
W. Lowther, and others, London, May 10, 1912, No. 103.

In the possession of Dorus Hermsen, The Hague, 1922.

483. **LANDSCAPE WITH A LITTLE POOL.**—A fence to the left. Beyond are hills. To the right is a clump of tall trees, from above which rises a tower at the edge of the frame in the middle distance. In the right foreground are two men.

Signed in full on the right at foot; panel, 14 inches by 16 inches.

In the collection of B. Suermondt, Aachen.

In the collection of H. Jüchter, Paris; bequeathed in 1884 to Hamburg.

In the Hamburg Kunsthalle, 1921 catalogue, No. 630.

484. **VIEW IN THE DUNES WITH A MAN SHOOTING RABBITS.**—The sportsman stands on the extreme right behind a bush, waiting with his gun lowered. To the left is a tree with a broken top and scanty foliage. In the centre foreground a man stands near a woman, who sits on the ground with bundles. To the left of them is a pool. A well-worn road runs from the left corner and curves away into the distance. Along the road comes a man with a pack on his shoulders. To the left is a view of distant hills.

Signed on the right at foot with the monogram; panel, 9½ inches by 13 inches.

Sale.—Lyne Stephens, London, May 11, 1895, No. 352 (£220, Gottschald).

In the collection of J. O. Gottschald, Leipzig, 1901 catalogue, No. 49; bequeathed in 1903 to the city.

In the Leipzig Museum, 1914 catalogue, No. 828.

485. **LANDSCAPE WITH A POOL.**—The pool is in the

right foreground. On the farther bank sits an angler; he speaks to a man standing beside him. To the left, on a slope, are trees and a thatched cottage, to which a sandy road leads from the front. By the road lie tree-trunks. In the middle distance are a clump of trees and a village with a church-tower. Beyond are hills with a distant tower. Blue sky with clouds to the right.

Signed in full in the left centre at foot, and dated 1643; panel, 16 inches by 19 inches.

Mentioned by Waagen, ii. 187.
Exhibited in the Royal Academy Winter Exhibition, London, 1871, No. 221.
In the possession of Sm., London; sold in 1847 to Sir Thomas Baring.
In the collection of Sir Thomas Baring, London.
In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 148.

486. **LANDSCAPE WITH A DECAYED OAK.**—Beneath the oak, in front, sits a woman with a dog; a man stands before her. Across a river valley, with a ferry-boat, is the hilly distance. The figures are wrongly ascribed to Lingelbach.

Signed in full, and dated 1675; canvas, 40½ inches by 34½ inches.

In the Oldenburg Museum, 1890 catalogue, No. 178; it was acquired in 1805.

487. **LANDSCAPE WITH A RIVER.**—The river is on the left. In the centre foreground a man and woman walk along a sandy road; behind them, to the left, are two young oaks. In the right foreground are a horse and cart. Beyond, on the river bank, is a red-roofed house under trees. In the centre is a wooded hill, with hills beyond. Sunlight and shadow alternate in the scene.

Signed in full; canvas, 10½ inches by 14 inches.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 351.

488. **LANDSCAPE WITH A MEDIÆVAL CHURCH.**—The church stands on a hill in the right middle distance. At the foot of the hill is a road, winding from the right foreground into the distance; to the right of the road are two leafy trees. Beside the road, to the left, is a watercourse; two bridges with lattice gates lead to the meadows on the left. Along the road comes a woman with a white kerchief, leading a boy. On the extreme right a man sits at the roadside. In the middle distance a woman and a man, in a long cloak, walk away. In the left foreground are two ducks on the water. Beyond the meadows, with trees here and there, are distant hills.

Signed in full on the right at foot; panel, 15 inches by 19 inches.

Sale.—A. Spitzer, Vienna, January 24, 1906, No. 170.
In the collection of L. Lilienfeld, Vienna, 1917 catalogue, No. 82.

489. **A Hilly Landscape with a High Sandhill.**—The sandhill is in the right foreground. A woman, with a basket on her head, walks over the hill. To the left is a pool, with a view of high hills. Full of sunlight.

Panel, 10½ inches by 16 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 47 (80 florins).

490. **A Hilly Landscape with an Old Oak.**—In the right foreground are an old oak and other trees. In the middle distance a woman stands conversing with a seated peasant. In the distance is a river; three men haul in a net. On the bank are high trees and houses. Beyond are hills. Full of sunlight and warm in tone. Figures by Lingelbach.

Canvas, 23 inches by 30 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 18.

491. **Landscape with Peasants on a Road.** Sm. 40.—The road on the left traverses the scene. On the right is a stream at the foot of a hill. [Pendant to 602.]

Panel, 9½ inches by 6½ inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (940 francs, with pendant). Marin, Paris, March 22, 1790 (480 francs, with pendant).

492. **A Hilly Landscape with a Little Pool.**—By a little pool in front are two anglers. Farther away are a church and a mansion amid thick trees. Figures by A van de Velde.

Canvas, 14 inches by 16½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 373 (17 florins, Reyers).

493. **A Hilly Landscape in the Dunes with an Old Castle.**—The castle stands by a placid stream on the left. Many trees. Figures and a dog running. The sunlight is true to nature. Vigorous in style. Figures by P. Wouwerman.

Panel, 12 inches by 13 inches.

Sale.—J. F. Motte, Amsterdam, August 20, 1794, No. 142 (80 florins, Reynders).

494. **Landscape with a View of a Mansion.**—A view along a road by a placid stream. In front are an angler, a dog, and several wayfarers. Figures by A. van de Velde.

Canvas, 27½ inches by 21 inches.

Sale.—Amsterdam, June 21, 1797, No. 215 (125 florins, Stevens).

495. **View in the Dunes with a Pool.**—At a pool, in front, are anglers. A piece of sandy soil is in full sunlight. Beyond are a cottage with trees and a distant view. One of the master's finest pictures. [Possibly identical with 498.]

Canvas, 16 inches by 19½ inches.

Sale.—S. J. Stinstra, and others, Amsterdam, May 22, 1822, No. 200.

496. **Landscape with a Hill.** Sm. 65.—A large hill slopes from left to right. A high road traverses the scene, leading to a group of cottages near the top of the hill. Beyond is wooded country. In the centre is a clump of trees near a cottage within a fence. To the right is a pool. Beyond it is a low fence enclosing the distant meadows. At the roadside sits a woman nursing a child. Beside her stands a man who points to the distance. Along the road comes a man with a pack on his shoulders. Beyond him is another person. Figures by Lingelbach.

Signed, and dated 1659; canvas, 25½ inches by 32 inches.

Sales.—G. Gillows, London, 1832 (£69 : 6s.).
Charles O'Niel, London, 1834 (£84).

497. **Landscape with a Stream.** Sm. 125 and Suppl. 24.—The stream fills the whole foreground. On the right is a bridge, towards which goes a haycart drawn by two horses and followed by harvesters. In front are three geese, four ducks, and two storks. Figures by Lingelbach.

Canvas, 16 inches by 21 inches.

Sale.—Sir George Warrender, Bart., London, June 2, 1837 (£27 : 16 : 6, Netscher).

498. **Landscape with a Stream.** Sm. Suppl. 38.—At a stream, in the left foreground, three men are angling. Beyond, at the side of a sandhill, are a cottage and several trees within a fence. To the right are trees, beyond which is seen a town shaded by trees. In the distance is a broad river. Carefully painted; warm in tone. Figures by Lingelbach. "Beautiful specimen" (Sm.). [Possibly identical with 495.]

Canvas, 17 inches by 20 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 156 (270 florins, Fouquet).

In the collection of Edward Gray, London; sold by his executors in 1839 to Sm., who sold it to Fordham.

In the collection of J. E. Fordham, Melbourn, Bury; he sold it back to Sm. in 1846, and Sm. sold it to Pennell.

In the collection of G. Pennell, London—according to a MS. note by Sm. in his own copy of his catalogue.

499. **A Wooded Landscape with a Road.**—The road, bordered in front by a fence, leads to a pool. Beyond are hills. Two wayfarers converse in the shade of a great tree.

Panel, 14½ inches by 16½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 96.

500. **Landscape with a Road.**—The road is in the extreme left foreground. On it are a woman and a boy with a dog. The road runs through a pool. Farther away are hills. Carefully painted but somewhat dark in tone.

Signed, and dated 1674; panel.

Mentioned by Waagen, Suppl. 289.
In the collection of Joseph Sanders, Taplow House, Maidenhead, 1857.

501. **Landscape with a Placid Stream.**—In a stream on the left a peasant lad is bathing. To the right is a sandhill overgrown with bushes. At the foot of the hill stand two tall beeches with large branches and scanty foliage. In the shade of the trees a peasant lies asleep; near him is a woman. By the river in the centre a mansion with a tower stands amid trees and bushes. In the distance is flat country with hills on the horizon. The sky is an azure blue. Figures by A. van de Velde.

Panel, 12 inches by 10 inches.

Sale.—T. Patureau, Paris, April 20, 1857, No. 49 (4300 francs, the Emperor Napoleon III.).

502. **Landscape with a Bridge.**—Over a bridge in the centre pack-animals are passing. The stream forms a waterfall in front.

Panel, 30½ inches by 24½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 255.

503. **A Spacious Landscape with a Clump of Trees.**—The trees are on the right. On the undulating ground in front are weeds and thorns. The middle distance is traversed by a river which winds away into the distance. A horse and cart and some figures by Lingelbach. A masterpiece, in a golden tone.

Canvas, 42 inches by 61 inches.

Sale.—Amsterdam, July 27, 1858, No. 118 (136 florins).

504. **A Hilly Landscape with a Ford.**—Wayfarers and a horse and cart go through a stream. In front are clumps of trees.

Signed in full; canvas, 38½ inches by 54 inches.

Sale.—Amsterdam, July 27, 1858, No. 119 (10 florins 50, Glazer).

505. **A Hilly Landscape with Figures on a Road.** Sm. 17 and Suppl. 30.—The road comes over a hill in the centre. Along the road a man drives a pack-ass and a grey horse past a woman seated at the roadside with a child in her arms. Near her sits an old man; a boy stands beside him. On the opposite side of the road another wayfarer is resting. A fence runs beside the road. In front an old oak lies amid docks and thistles. To the right is a country house amid trees, with a wood beyond, a marsh, and scattered clump of trees. Figures by Lingelbach. "An admirable production" (Sm.).

Canvas, 41½ inches by 54 inches.

In the Walckiers collection.
In the collection of Baron Delessert, Paris, 1835 (Sm.).
Sale.—F. Delessert, Paris, March 15, 1869, No. 110 (9500 francs).

506. **Landscape with Wayfarers Resting.** Sm. 70.—On the left a woman sits on the trunk of a tree at the foot of a sandhill. Beside her a man lies asleep. In front is a felled tree amid weeds. Beyond the hill, which is in full sunlight, are more felled trees at the edge of a wood. On the right a road follows a winding course to a village by a river; on this road are wayfarers. The distance is flat, with hills beyond. Rain clouds in the sky. [Possibly identical with 605.]

Canvas, 14 inches by 16½ inches.

In the collection of Baron Fagel, The Hague, 1835 (Sm.).
Sale.—Baron H. Fagel, Paris, May 4, 1870, No. 24.

507. **Landscape with a Mill amid Trees.**—The mill is in bright sunlight. Along a winding road with a fence a man with a basket on his back, and a woman leading a child, walk towards the mill. In

front is a stream with a place for washing clothes. On the bank are trees and plants with large leaves.

Signed in full, and, according to the Péreire catalogue, also with the monogram; panel, 14 inches by 19 inches.

In the collection of E. Rhôné, Paris.

Sales.—Péreire, Paris, March 6, 1872, No. 180 (2850 francs).
J. M. Oppenheim, Paris, April 23, 1877, No. 90 (4500 francs).

508. **A River Scene with a Fallen Tree.** Sm. Suppl. 27.—In front a fallen tree lies amid broad-leaved plants. At the foot of a hill, on the right, three peasants rest near a clump of trees on the bank of a stream. Near them are anglers. In the middle distance is the entrance to a château. Peasants are loading a waggon with sacks of grain. Beyond are hills. Figures by Lingelbach. "Painted in the artist's latter style" (Sm.).

Canvas, 24 inches by 31 inches.

Sales.—Amsterdam, June 13, 1770, No. 73.
J. B. van Lancker, Antwerp, August 18, 1835, No. 133 (1350 francs, Tencé).
Tencé of Lille, Paris, December 12, 1881, No. 65.

509. **Landscape with a Castle.**—The castle stands on a wooded hill in the distance. In front is a fence along a road which winds round a bank. Beside the road, to the right, sits a woman with a little boy. In the immediate foreground is a man in a red coat with a sack on his shoulders; a dog runs in front. In the left foreground is a pool. Figures by Philips Wouwerman.

Signed in full; canvas, 10½ inches by 13 inches.

Sales.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 574 (1600 francs).
A. J. Bösch, Vienna, April 28, 1885, No. 56.

510. **Landscape with a Sunlit Sandhill.**—The sandy slopes of the hill are covered with tufts of grass; on the top are small trees. In front of the hill is a well-worn road. Here, in shadow, stands a peasant with a spade on his shoulder and a pitcher in his hand; a black dog crouches down beside him. He converses with a woman seated on the ground; she has a basket on her arm and a milk-can hanging from her shoulder. Beside a pool, to the right, is an angler. Farther back is another hill with willows on the top. Beyond lies a fertile valley, extending on the right to the blue line of trees and villages on the horizon. Light clouds with golden edges in the sky. Figures by Lingelbach.

Signed in full on the right at foot, and dated 1667; canvas, 12 inches by 15½ inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 120 (5700 francs).

511. **Landscape with a River.**—The river flows across the scene at an angle, from the left foreground into the right distance. Beyond the river is a mansion at the foot of a hill. To the right, on a hill bordering the river, are two old oaks; one of them is a shattered and leafless trunk. On the same side there are hills and the houses of a village

on the horizon. Along a road comes a man, followed by a dog. Clouds in the sky.

Signed in full on the right at foot; panel, 12½ inches by 9½ inches.

Sales.—H. D. Roussel, Paris, May 23, 1893, No. 74.
F. von Clavé-Bouhaben, Cologne, June 4, 1894, No. 325 (760 marks, Bourgeois).

512. **Landscape with a Little Bridge.** — The bridge spans a canal lined with trees, which leads to a house. On the right a man and woman turn towards the bridge. On a pool in front are two swans. Figures by Lingelbach.

Signed on the right at foot; panel, 10 inches by 8 inches.

Sales.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 147.
C. de Boissière, Paris, February 19, 1883.
A. Courtin, Paris, March 29, 1886 (3300 francs); *see* P. Eudel, *L'Hôtel Drouot en* 1885–86, 264.
E. Martinet, Paris, February 27, 1896, No. 44 (4100 francs).

513. **LANDSCAPE WITH AN UPHILL ROAD.** — The road leads away from the centre foreground up a hill. Down the hill, which is enclosed by a fence, comes a woman with a basket on her arm. A man with a load on his back walks towards her. At a pool in the right foreground sits an angler. Above him, on the hill, is a noble tree. To the left is a view of the sunlit distance. On the horizon is a range of hills. Cumulus clouds in the sky. Figures by Lingelbach.

Signed; panel, 11½ inches by 14 inches.

In the Héris collection, Brussels; but not in the sale-catalogues.
In the collection of Baron van Hoebroeck de Ten Hulle.
In the Kums collection, Antwerp, 1891–97, No. 160.
Sale.—E. Kums, Antwerp, May 17, 1898, No. 139 (3100 francs, Le Roy).

514. **A Hilly Landscape with Trees and Bushes.** — In the distance is a range of hills. Beside a shallow pool in the centre foreground sit a man and a woman; they converse with a woman carrying a basket on her head. Warm in tone.

Canvas, 27½ inches by 32 inches.

Sale.—F. R. von Berthold, and others, Cologne, December 9, 1898, No. 147 (550 marks).

515. **A Summer Landscape with Bathers.**—Peasants are resting at the foot of hills. On the right, farther back, some of them are up to their waists in a river which makes a bend. On the bank a peasant holds two horses. Figures by N. Berchem.

Signed on the left at foot; canvas, 19 inches by 24 inches.

Sale.—Paris, May 8, 1900, No. 127.

516. **Landscape with Wayfarers on a Road.**—To the right are felled trees. Beyond is a river.

Signed, and dated 1680; 11½ inches by 15 inches.

Sale.—J. Osmaston, and others, London, March 22, 1902, No. 26.

517. **LANDSCAPE: SUNSET.**—In front, at a pool, stands a woman with a dog; she converses with a man and woman who sit on the ground. On a hill, to the right, is the edge of a wood, with figures before it. To the left is a tree with scanty foliage. A distant view with cottages and hills on the horizon.

Canvas, 22½ inches by 30½ inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 147.

518. **A Wooded River Scene with a Bridge.**—A castle. To the right peasants are netting fish. [Possibly identical with 522 or 654.]

Signed, and dated 1670; canvas, 42½ inches by 53 inches.

Sale.—C. Butler, London, July 7, 1911, No. 138.

519. **VIEW IN THE DUNES WITH A BROAD ROAD.**—In the right centre is a pool. Behind it is a clump of great trees. To the left is a cottage under trees. Along the road comes a woman with a burden on her head, leading a boy; beside her is a little dog. Farther back a man and a woman go away. Reddish clouds.

Signed in full on the right at foot; panel, 9½ inches by 13½ inches.

Exhibited at Rotterdam, 1917, No. 59; at The Hague, 1917, No. 60; at Amsterdam, 1917, No. 78.

In the possession of J. Goudstikker, Amsterdam, 1917.

520. **Landscape with a Decayed Stone Bridge.**—The bridge spans a river. Beyond are hills. In front are bathers.

Signed with the monogram; panel, 17½ inches by 19½ inches.

Sale.—H. Kaven, Berlin, March 22, 1917, No. 27.

521. **A RIVER SCENE WITH TWO SWANS.**—A river flows away into the left distance. By a projecting bank in the left foreground are two swans. On the bank in the right foreground a woman, with a boy at her side, sits conversing with a man who stands before her with a dog at his heels. Above this group a tree stands on the steep river-bank and spreads its branches towards the river. To the right is a man with a dog. On the farther bank, in the left middle distance, is a cottage beneath trees. The figures are ascribed to Lingelbach.

Signed; canvas, 18 inches by 20 inches.

In the Hölscher collection, Mühlheim-on-Rhine.

In the Hölscher-Stumpf collection, Berlin, 1908 catalogue, No. 40.

Sale.—J. Stumpf, Berlin, May 7, 1918, No. 76.

522. **A Wooded Landscape with Anglers at a River.**—[Possibly identical with 518 or 654.]

40 inches by 50 inches.

Sale.—F. B. Palmer, London, April 11, 1919, No. 34.

523. **VIEW IN THE DUNES WITH FIGURES ON A ROAD.** Sm. 82 and Suppl. 18.—On the right is a sandhill, partly overgrown with grass; behind it are clumps of trees. In the left foreground, amid docks and other weeds, stand the bare trunks of two old

oaks with a decayed fence round them. A well-worn road leads away, in a winding course, into the distance, where sandhills close the view. Along the road comes a woman, leading a little boy. A dog in front of her drinks at a pool. Farther back is a wayfarer with a pack on his shoulders. Beyond him are a man and a woman. The figures were attributed to A. van de Velde, to Philips Wouwerman, and to Lingelbach.

There is a forged signature, with the date 1659 on the right at foot; the "J." of the genuine signature is still visible, and Sm. said that the picture was dated 1651; canvas, 20½ inches by 24½ inches.

Exhibited in London, 1834, with the collection of the Duchesse de Berry, for private sale; priced at £360 but not sold.

Sales.—Madame de Catelan, Paris, January 16, 1816 (6110 francs, Robichon); *see* C. Blanc, *Trésor*, ii. 304.
(Possibly) M. L. Lapeyrière, Paris, April 14, 1817 (6100 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 62 (5599 francs, Héris).
Biré (Héris), Paris, March 25, 1841, No. 33 (9180 francs, E. Le Roy); *see* C. Blanc, *Trésor*, ii. 444.
L. Neumann, and others, London, July 4, 1919, No. 48.

523*a*. **LANDSCAPE WITH A RIVER.**—The river is in the right foreground. Beside a road along the bank a woman, with a child in her lap, sits under a clump of trees; a man stands near. Farther away are other figures, trees, and hills. Cloudy sky.

Panel, 12½ inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 71.
In the collection of G. L. Basset, 1882.
Sale.—A. F. Basset, London, January 9, 1920, No. 155.

524. **A HILLY LANDSCAPE WITH A FORD.**—A woman with a child on her back and a dog wade through the water. A man with a dog walks away on a road which leads over a hill with a thick wood. In front is rank vegetation; in the distance are houses.

Signed in the left centre, and dated 1675 (?); panel, 10½ inches by 15 inches.

Sales.—J. L. Miéville, London, April 29, 1899, No. 95 (£110).
P. van B. van H——, Amsterdam, February 24, 1920, No. 59.

525. **Landscape with a Steep Hill.**—The hill fills the left side of the foreground. On the hill, close to the edge in the centre, stands a decayed tree with a willow beside it. Below and in front of it, halfway up the hill, stand three persons looking down into the valley. The valley is intersected by a winding river and is planted with clumps of trees; it spreads out to the right. On the nearer bank of the river is a village with a church-steeple. The ground rises gently towards the front; here stands a man beside a seated woman. In the distance are low hills. The picture was ascribed to Jan Wouwerman, but, to judge from the reproduction, is by Wijnants.

Canvas, 14 inches by 11½ inches.

Sale.—Duchesse F. Melzi d'Eril de Lodi, Brussels, April 29, 1920, No. 121.

525*a*. **Landscape, said to be the Outskirts of Haarlem.**—A road leads along the foot of a sandhill and through a pool to the foreground. In front of the water is a woman with a burden on her head and a boy at her side. Farther away, a man with a dog rests at the roadside; another dog is beyond him. Behind the hill are tall trees. To the left is a distant view of a town with houses and a church—not Haarlem.

Engraved by F. W. Musculus.
The original is lost.

525*b*. **Landscape with a Rustic Bridge.** Sm. 158.—A rustic bridge connects two high banks. A woman with a bundle on her head walks over it.

Engraved by Mathieu.
The original is lost.

526. **Landscape with Trees.**—On a hill, to the right, are trees. On the left is a road through flat country, with two horsemen and other figures. Sunset. Its authenticity is uncertain. [Pendant to 527.]
Panel, 8½ inches by 11½ inches.

In the collection of J. B. M. de Bourguignon de Fabregoules, Aix; bequeathed in 1863 to the town.
In the Museum, Aix en Provence, 1900 catalogue, No. 394.

527. **Landscape with a Wooded Hill.**—The hill is on the left. A road leads through the valley. In the middle are a horseman and other figures. Sunset. Its authenticity is uncertain. [Pendant to 526.]
Panel, 8½ inches by 11½ inches.

In the collection of J. B. M. de Bourguignon de Fabregoules, Aix; bequeathed in 1863 to the town.
In the Museum, Aix en Provence, 1900 catalogue, No. 395.

528. **LANDSCAPE WITH A BARREN SANDHILL.**—The sandhill, covered here and there with moss, rises to a moderate height from the left foreground. On the top stand two decayed willows, with a fence on the steep side of the hill, towards the centre. In the left foreground lies a broken branch amid thistles. From behind the hill comes a well-worn road which curves round to the right foreground. Along the road comes a horseman; near him, to the left, on the slope, is a dog. In the middle distance are roofs amid trees, with hills beyond. In front of the houses, on the right side of the picture, is a field with two stooping figures. A rich contrast of bright sunshine and cloud shadows.
Canvas, 21 inches by 16 inches.

Exhibited at The Hague, 1919.
In the possession of Van Diemen & Co., The Hague.
In the possession of J. Goudstikker, Amsterdam, 1919.

529. **LANDSCAPE WITH AN UPHILL ROAD.**—On the right the road leads in a curve over a hill. Along it, in the foreground, goes a woman with a basket on her head, behind a pack-ass. In the immediate right foreground stands a decayed and leafless tree. Up and

over the hill is a tumble-down fence of boards and rushes. In the centre stands a gnarled oak, the top of which is withered. To the left are seen a house half hidden by trees, and a road along which comes a man on a grey horse. Another rider gallops after him.

Signed in full in the centre at foot; panel, 22 inches by 36 inches.

Sales.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 119 (2600 francs, Bordeaux of Ghent).
Héris, Brussels, June 19, 1846, No. 95.
Baillie, Antwerp, April 22, 1862, No. 77 (1400 francs, Günther).

In the collection of O. Günther, Antwerp; bequeathed in 1893 to the city.

In the Antwerp Museum, 1920 catalogue, No. 773.

530. **A HILLY LANDSCAPE WITH FIGURES ON A ROAD.**—The road leads from the right foreground into the left distance. In the centre comes a woman with a bundle on her head and a basket on her right arm; at her left is a boy with a dog. Farther back go a man with a basket on his shoulders, a horseman and a man on foot, and several dogs. In the left foreground is a tree-trunk. On the right the road is bordered by a fence. To the right is a hill with a sandy patch, on top of which are trees. To the left is a view of distant hills. Figures by Lingelbach.

Signed in full on the right at foot; canvas, 15½ inches by 18 inches.

In the collection of the Electoral Prince Erthal, which passed to the Bavarian royal house in 1802.

In the Aschaffenburg Gallery, 1902 catalogue, No. 257.

531. **LANDSCAPE WITH A SUNLIT CORNFIELD.**—The cornfield is on the right beyond a rough fence; a man and a woman are putting up the sheaves. Beyond the field is the edge of a wood. From the centre foreground a road leads into the distance; a man and a boy with a dog walk away. Farther back, at a bend in the road, appears a man on a grey horse, with a man walking beside him. In the left foreground lies a felled tree. A distant view over hilly country. Figures by A. van de Velde.

Signed in full on the right at foot; canvas, 10½ inches by 13½ inches.

Sale.—Amsterdam, December 6, 1797, No. 58 (52 florins, Gruyter).

In the collection of J. C. A. Mestern, Hamburg (Parthey, ii. 821); bought in 1874 for Berlin.

In the Kaiser Friedrich Museum, Berlin, 1921 catalogue, No. 836*b*.

532. **A HILLY LANDSCAPE WITH A WOMAN ON AN ASS.**—The woman, accompanied by a man on foot, comes to the front along a road which goes uphill to the left and disappears in a wood in the middle distance. In the left foreground a felled beech lies amid weeds. To the right is a view over low-lying country, with a village in the middle distance and bounded by hills beyond. [Pendant to 134.]

Signed in full on the left at foot; panel, 11 inches by 13 inches.

In the Voordecker collection; acquired in 1828 for the Museum.

In the Brussels Museum, 1908 catalogue, No. 529.

533. **A WOODED LANDSCAPE WITH A MAN SKETCHING.** Sm. 130.—The man sits in the right foreground beside a road; a woman stands behind him. On the road is a horseman, followed by a man on foot and a boy who punishes a dog. Figures by Lingelbach. [Apparently the same composition as in 542.]

Panel, about 22 inches by 29 inches.

Mentioned by Waagen, Suppl. 436.

In the collection of the Duke of Buccleuch, Dalkeith Palace; it was there in 1835 (Sm.).

534. **A FLAT LANDSCAPE WITH A HORSEMAN AND TWO DOGS.**—The horseman comes along a road across meadows and a heath to the foreground. On the left the ground rises towards a leafy wood, in front of which is a cottage with a smoking chimney. On the road to the right three persons walk away. On the horizon is a wood.

Signed in full on the right at foot, and dated 1670; canvas on panel, 10 inches by 12 inches.

Sale.—(Probably) Amsterdam, June 21, 1797, No. 214 (114 florins, J. P. van der Schley)—on panel.

In the collection of Baron von Feilitzsch.

In the collection of Maximilian, King of Bavaria.

In the collection of F. M. Gontard, Frankfort-on-Main; bequeathed in 1892 to the Kunstinstitut.

In the Städel'sche Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 251*a*.

535. **LANDSCAPE WITH A WOODED PARK.**—To the right is a wooded park, with a château on hills in the distance. To the left is a hill covered with trees. In front are the stump of a tree and a felled tree. Horsemen and persons on foot. Figures by Lingelbach.

Signed in full, and dated 1672; canvas, 19 inches by 25 inches.

In the collection of Archibald M'Lellan, Glasgow; bought in 1856 for the city.

In the Glasgow Art Gallery, 1911 catalogue, No. 1112.

536. **VIEW IN THE DUNES WITH A FENCE.** Sm. 116. —The fence runs along to the right of a road which leads from the front into the left distance. In the right foreground lies an uprooted willow; on the left stands an oak with scanty foliage. In front a man with a stick on his shoulder and a dog at his heels walks away. From the left middle distance come a woman on a grey horse and a man on a horse, each accompanied by a man on foot and dogs. In the centre, beyond the fence, is a clump of trees. To the right is a view of distant hills. "Painted in the artist's most finished manner" (Sm.).

Signed in full on the right at foot, and dated 1675; canvas, 30 inches by 40 inches.

In the possession of Noé, who sold it in 1830 for 5000 florins to the Royal Gallery.

In the Royal Gallery, The Hague, 1914 catalogue, No. 213.

537. **LANDSCAPE WITH A STORM COMING ON.**—On the right is a hill with two trees. On a road leading into the distance a

horseman inquires the way from a man with a dog. Farther away is another man. To the left is a distant view. Storm clouds in the sky. Figures by Lingelbach. [Pendant to 589.]

Signed in full on the right at foot; panel, 10 inches by 8 inches.

In the possession of C. Sedelmeyer, Paris; sold in 1894 to Thieme.

In the collection of Alfred Thieme, Leipzig, 1900 catalogue, No. 93; acquired in 1916 by the city.

In the Leipzig Museum.

538. **LANDSCAPE WITH A ROAD AT THE EDGE OF A WOOD.**—To the right is a clump of trees. On the broad road in the middle distance are various figures on horseback and on foot. The figures remind one of A. van de Velde.

Panel, 11 inches by 14½ inches.

Exhibited at Leipzig, 1889, No. 267.

In the Reimer collection, Berlin.

In the Baumgärtner collection, Leipzig.

In the collection of A. Dürr, Leipzig.

539. **LANDSCAPE: A HILLY COUNTRY WITH A FEW TREES.** Sm. 69.—In the left middle distance is a hill, on top of which two figures and a dog stand out clear against the sky. The ground falls sharply towards the right and more gradually towards the left foreground, where lies a felled tree. A broad road comes from the distance, round the steep side of the hill, to the right foreground. In the right middle distance is a clump of great trees. Beyond is open country with hills on the horizon. On the road, in the centre foreground, is a woman on an ass with a man walking to the right of her. Nearer the front a man with a stick stands in the road conversing with a seated man.

Signed with the monogram; canvas, 16 inches by 21 inches.

Mentioned by Waagen, ii. 297.

Exhibited at the British Institution, London, 1859, No. 64.

In the Fossard collection, Paris, 1835 (Sm.).

In the collection of Wynn Ellis, London, 1854; bequeathed in 1876 to the nation.

In the National Gallery, London, 1925 catalogue, No. 971.

540. **LANDSCAPE WITH A WOOD.**—The wood is on the right. On a road is a horseman. At the roadside sits a woman with a child; a man stands by her.

In the collection of the Marquise d'Aoust, Paris.

541. **LANDSCAPE WITH A SANDY ROAD.**—A man on a chestnut horse inquires the way from a wayfarer. To the right are trees on a steep hill. [Pendant to 593.]

Panel, 9½ inches by 7 inches.

In the collection of the late J. Porgès, Paris.

542. **A WOODED LANDSCAPE WITH A MAN SKETCHING.**—In the right foreground the man sits beside a road leading into the distance; a woman stands behind to watch him sketching.

Along the road comes a horseman; a man runs behind. In front, to the left, a boy drags an unwilling little dog along by the leash. In the left foreground stands a decayed oak, from which a fence runs alongside the road. In the middle distance are clumps of trees. On the right is a view of distant hills. The figures are not, as has been said, by Philips Wouverman. Apparently the composition is the same as in 533.

Signed in full on the left at foot, and dated 1663; canvas, 21 inches by 25 inches.

Exhibited in Paris, 1911, No. 170; in Dayot's work on the exhibition, No. 180.

In the possession of C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 236.

In the collection of the late J. Porgès, Paris.

543. **LANDSCAPE WITH A ROAD.**—The road comes from behind a hill on the left. On the hill are two trees, one tall and the other low. In front lies a felled tree. Along the road comes a man in red on a grey horse, preceded by a man in blue with two hounds. On the right are three isolated trees. On the horizon are a church and a mill. Catalogued as a copy.

Panel, 12½ inches by 10½ inches.

In the collection of Madame Puységui, Pau; given in 1889 to the town.

In the Pau Museum, No. 60.

544. **LANDSCAPE WITH A SUNLIT SANDY ROAD.**—The road winds to the right and then, past the centre, to the left into the middle distance. On the road, to the right, is a horseman; to the left are two men. In the centre are two figures in shadow. Behind trees, in the centre of the middle distance, rises a church-steeple.

Signed in full; panel, 13 inches by 16 inches.

In the collection of Lord Leconfield, Petworth, 1920 catalogue, No. 565.

545. **VIEW IN THE DUNES WITH TWO WILLOWS.**—On a hill to the left are two willows and a fence. At the foot of the hill is a road. Along the road comes a horseman with a dog. In the right middle distance are houses shaded by trees and a bleaching-ground.

Signed in full on the left at foot; panel, 19 inches by 16 inches.

In the collection of the late John G. Johnson, Philadelphia, 1913 catalogue, No. 584; it was there in 1908.

546. **LANDSCAPE WITH AN OAK WOOD.**—Through the wood runs a winding road. Along the road goes a man in blue with a basket on his arm and two dogs at his heels. Farther away is a man on a grey horse. To the left of the road is a tree stump. Behind it is a hill. The figures are ascribed to A. van de Velde. The picture is completely spoilt.

The signature is illegible; panel 11½ inches by 14½ inches.

In the National Museum, Stockholm, 1900 catalogue, No. 722; it was there in 1816.

547. **Landscape with Sandhills.** Sm. 4.—Broken sandhills with

scanty herbage and a few trees. On a road are a woman with a child and a horseman. Figures by Lingelbach.

Panel, 11½ inches by 14½ inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 78 (825 francs).

548. **Landscape with a Wooded Hill.** Sm. 8.—Several huntsmen ride down the hill. Two others halt with hounds. In the distance is open and varied country.

Canvas, 12½ inches by 15 inches.

Sale.—Paillet, Paris, 1777 (600 francs).

549. **Landscape with a Sunlit Hill.** Sm. 9.—The sunlit hill is on the right. On a road, in the centre, are a man with a dog and, beyond him, a horseman with a man on foot. At the foot of the hill are a man and a woman. Figures by Lingelbach.

Panel, 11 inches by 13 inches.

Sale.—Paillet, Paris, 1777 (880 francs).

550. **Landscape with a Horseman.** Sm. 10.—A horseman, followed by a dog, gallops along a road leading to a wood. The sunlight falls on a broken sandhill. In front are plants.

Panel, 21 inches by 29½ inches.

Sale.—Paillet, Paris, 1777 (510 francs).

551. **A Hilly and Wooded Landscape with an Old Oak.**—In the left foreground is an old oak amid thistles and other weeds. In the centre a road goes uphill to a wood. On and near the road are a woman seated, a man standing up, and a woman with a child on an ass. Figures by Lingelbach. [Pendant to 448.]

Canvas, 17½ inches by 23½ inches.

Sale.—Amsterdam, September 24, 1777, No. 172 (148 florins, with pendant, Roos).

552. **Landscape with a Windmill on a Hill.** Sm. 3.—Clumps of trees amid sandhills. A horseman followed by a dog. The figures are attributed to Philips Wouwerman.

Panel, 17 inches by 15 inches.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 76 (1216 francs).
J. B. P. Le Brun, Paris, April 11, 1791 (1030 francs).

553. **A Wooded Landscape.**—In front are a large thistle and other plants. A man on foot stands near a horseman. Persons draw water from a well. Cottages and hilly distance. Bright and full of sunlight.

Canvas, 68 inches by 45 inches.

Sale.—Amsterdam, August 14, 1793, No. 160 (20 florins, De Roo).

554. **View in the Dunes with Open Country and Trees.**—In front a woman walks with a child. Beyond is a peasant resting; on a road is a horseman. View of a village. The sunlight is true to nature.

Panel, 11½ inches by 15½ inches.

Sale.—Amsterdam, September 18, 1797, No. 165 (17 florins, H. Mol).

555. **View in the Dunes with an Old Willow.**—In the left foreground is an old willow stump. In front are a horseman, a man on foot, and three dogs. Hilly distance. Full of sunlight. Figures by Lingelbach.

Panel, 12 inches by 14 inches.

Sale.—Amsterdam, June 16, 1800, No. 3 (205 florins, Andriesse).

556. **A Hilly Landscape with Riders.**—In front are a man and a woman on horses. Behind them is a man on foot. Farther away is a harvest field. In the distance are a village and tall trees. Figures by Lingelbach.

Canvas on panel, 11½ inches by 14 inches.

Sales.—Jan van Dijk, Amsterdam, March 14, 1791, No. 56 (120 florins, ten Kate).
H. ten Kate, Amsterdam, June 10, 1801, No. 181 (130 florins, Tyssen).

557. **A Hilly Landscape with a High Rugged Bank.** Sm. 157. —On the left are the high bank and a wood. In front stands an old elm; near it lies a decayed oak amid weeds. On a winding road that traverses the landscape a man in red, on a grey horse, with his back to the spectator, halts to speak to a man lying on the ground, with a dog beside him. Another dog follows the horseman. A woman and a child approach. In the distance are high hills. "A free and broadly painted picture" (Sm.).

Canvas, 19½ inches by 24 inches.

Sale.—Amsterdam, July 17, 1775, No. 9 (110 florins, J. P. van der Schley).
In the possession of Agnew and Zanetti, London, 1835 (Sm.).

558. **A Wooded Landscape with a Horseman.** Sm. 152.—A horseman and two men on foot, followed by a dog, go along a road through hilly country.

Canvas, 24 inches by 34 inches.

In the collection of Samuel Barton, Manchester, 1835 (Sm.).

559. **Landscape with a Pedlar.** Sm. Suppl. 2.—A pedlar with a pack on his shoulders comes along a road, as well as a man on an ass, and a woman with a bundle on her head. Farther back is a wayfarer resting. On the other side is a hill with two trees. Beyond it is a man followed by a dog.

Panel, 11 inches by 13½ inches.

Sale.—London, 1836 (£35 : 14s.).

560. **Landscape with a Sandhill.**—On the hill are a clump of trees and some bushes; to the right is a man resting. A woman leads a pack-ass through a narrow place on a road. Farther away are two horsemen and a man on foot. In the distance are hills. Warm in tone; broad and vigorous in style.

Panel, 11 inches by 14 inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 167 (95 florins, Dansé [Tencé ?]); a MS. note in the sale-catalogue describes it as a copy.

561. **View in the Dunes with a Horseman.** Sm. Suppl. 36.—A horseman comes along a road on the right. To the left is a high hill with two old tree-trunks on the top. The sandy slope is partly overgrown with shrubs and tufts of grass. A distant view of dunes. "Painted in the artist's finished manner" (Sm.).

Canvas, about 20 inches by 17 inches.

In the collection of Henry Bevan, London, 1842 (Sm.).

562. **Landscape with a Sandy Road.**—Down a sandy road in front come a man and a woman. In the left middle distance a church-spire rises amid trees. In the centre of the distance is a horseman, with a dog running in front.

Panel, 10½ inches by 9½ inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 49.

563. **Landscape with a Man on a Grey Horse.**—Behind the rider is a woman. Figures by Lingelbach.

25 inches by 29 inches.

Sales.—C. Périer, London, May 5, 1848 (£241 : 10s., Gardner); *see Art Sales*, ii. 348.

J. D. Gardner, London, March 25, 1854 (£346 : 10s., Hickman); *see Art Sales*, ii. 348.

564. **Landscape with Trees.**—On the right are trees; on the left is a sandhill. Beyond are more hills. A man and a woman on horseback, a man seated, and four dogs. Warm in tone and delicate in handling. Figures by Philips Wouwerman.

Mentioned by Waagen, Suppl. 209.

In the Henderson collection, London, 1857.

565. **Landscape with a Woman on a Mule.**—Two children. Figures by Lingelbach.

Signed, and dated 1666.

Sale.—G. J. Uppleby, London, 1861 (£84, Rutley); *see Art Sales*, ii. 348.

566. **A Wooded Landscape with a Decayed Beech.**—On a sunlit hill in the left foreground is a decayed beech, with plants and moss. A sandy road is divided by an old fence from a pasture. In front sits a woman with a child on her back. A man on a grey horse speaks to a child. Silvery in tone. Figures by Philips Wouwerman.

Panel, 23½ inches by 19½ inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. 87.

In the Boymans Museum, Rotterdam, before the fire of 1864; 1859 catalogue, No. 395.

567. **Landscape with a Man and a Woman on Grey Horses.**—With two dogs. Figures by Lingelbach.

Exhibited at the British Institution, London, 1857, No. 59.

In the Lapeyrière collection, Paris; *see Art Sales*, ii. 348.

Sale.—P. L. Hinds, London, 1869 (£504 : 10s., Nieuwenhuys); *see Art Sales*, ii. 348.

568. **Landscape with a Wood.**—To the right is the edge of the wood. Along a road come a horseman and another man, followed by two dogs. In the left foreground is a decayed tree. In the distance is a wooded hill.

Signed in full on the left at foot; canvas, 16 inches by 20 inches.

Sale.—Goldschmidt, Paris, February 27, 1869, No. 96 (200 francs).

568*a*. **A Hilly Landscape with a Horseman.**—With other figures.

Panel, 10 inches by 12½ inches.

Sale.—S. J. Roosdorp, and others, Amsterdam, February 4, 1873, No. 281.

568*b*. **Landscape with a Road.**—The road in front leads to a wood. On the road are a man, a woman, and a horseman followed by a dog. A distant view.

Signed on the right at foot with the monogram; canvas, 17½ inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 225.
In the collection of Henry Griffith, 1879.

569. **Landscape with a Wooded Hill.**—The hill, to the left, is touched by a ray of sunlight. At the foot of the hill is a winding road, beside which a wayfarer sits conversing with a woman. Farther back a horseman and a man on foot go away. In the distance is a great hill. To the left is broken country, with hills and trees. In the distance are hills.

Signed on the left at foot; canvas, 12½ inches by 16 inches.

Sales.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 578 (2750 francs). Gasquet, Paris, March 9, 1888 (1400 francs); *see* P. Eudel, *L'Hôtel Drouot en* 1887–88, 127.

570. **A Wooded Landscape with a Road.**—The road leads from the front into the right distance. At the roadside, in the middle distance, sits a woman nursing a child; in front of her a man with a bundle on his back stands leaning on a stick. Farther back, a horseman rides away. By the road to the right is a broken tree; in the left foreground lies a felled tree. Above it is a view of a low-lying field with sheaves piled up. On the extreme left is a tower amid bushes. In the distance are flat-topped hills.

Panel, 24 inches by 33½ inches.

Sale.—J. Hauptmann, Paris, May 4, 1891, No. 56.

571. **AN OPEN AND BARREN LANDSCAPE.** Sm. 64.—The country is traversed by a winding road. To the right is a yellow sandhill. On the side of the hill sit two women, with two men standing near. In the distance are a horseman and two men on foot. Figures by A. van de Velde.

Signed; panel, 10 inches by 13½ inches.

Exhibited at the British Institution, London, 1845, No. 44.
In the possession of Sm., who sold it for £52 : 10s.

In the collection of Lord Dover, London, 1835 (Sm.).
Sale.—Viscount Clifden, London, May 6, 1893, No. 17.

572. **Landscape with an Old Oak.**—The old oak stands in the centre close to a fence; it has lost much of its bark. Along a road on the right comes a horseman in a red cloak, with two dogs. Near him are a peasant with a stick on his shoulder, another man with a basket on his back, and a woman seated with a child. On both sides is high ground with houses amid trees. In the distance are sunlit trees. Light clouds in the sky.

Signed in full on a paling; canvas, 34 inches by 34 inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 73.

573. **Landscape with the Edge of a Wood.**—A well-worn road leads past the wood to the front. On the road are a cart, horsemen and wayfarers. To the left is a steep bank with a fence.

Signed indistinctly on the right at foot; panel, 9½ inches by 12½ inches.

Sale.—F. Krupp the younger, and others, Cologne, October 29, 1894, No. 218.

574. **Landscape with a Wooded Hill.**—Round the hill, in front, is a broad road. On the road are peasants riding, a pack-ass, and other figures. [Pendant to 460.]

Oval panel, 10 inches by 11½ inches.

In the Blom collection.
Sale.—C. Hammer of Stockholm, Cologne, November 11, 1895, No. 295.

575. **Landscape with a Cottage on a Hill.**—The cottage is in the middle distance. To the left of it is a clump of trees towering above the cottage. From the left foreground a cutting extends into the right distance. Through this runs a road, with a fence here and there. Along the road a horseman rides away. In the right foreground is the sandy slope of a hill, seen in full sunlight, with old willows. Above it is a view of distant hills.

Canvas, 34½ inches by 28½ inches.

Sales.—J. A. A. de Lelie, and others, Amsterdam, July 29, 1845, No. 232 (200 florins, De Lelie).
Berlin, December 11, 1900, No. 33.

576. **Landscape with a Château.** Sm. 160.—The château is in the left middle distance. It has turrets and a moat with a drawbridge, and stands in a park with meadows bounded by a belt of trees. Beyond are hills. On a road leading from the foreground to the mansion a woman, with a child beside her, converses with a man seated on the ground. Farther away is a horseman with a man on foot. In the right foreground is a cornfield with harvesters. In the left foreground is a clump of trees amid bushes and weeds. In the distance are hills.

Signed in full in the centre, and dated 1674; canvas, 24½ inches by 32 inches—34 inches, according to Sm.

In the collection of Farquhar Fraser, London, 1835 (Sm.).

Sales.—J. Lippmann von Lissingen, Paris, March 10, 1876, No. 52 (1300 francs).
(Probably) Baron E. de Beurnonville, Paris, May 11, 1906, No. 93.

577. **LANDSCAPE WITH FOUR PEASANTS RESTING.**—Beside a road leading into the left distance four persons are resting. Three sit or lie at the roadside; the fourth, leaning on a spade, stands before them. Farther back comes a horseman. In the right foreground are an almost leafless oak, a shattered beech, and the stem of a willow amid rank weeds. Beyond, in sunlight, is a cornfield with three men putting up the sheaves. Beyond the field is the edge of a wood. To the left is a view over open country with clumps of trees to flat-topped hills on the horizon.

Signed on the left at foot; canvas, 31 inches by 40½ inches.

Sale.—J. Monchen, and others, Amsterdam, April 30, 1907, No. 207 (1300 florins).

578. **LANDSCAPE WITH A WIDE VIEW.**—A wide view over hilly country to a fortified town in the distance. To the left is a farm-house amid trees. On the right is a man in red on a grey horse, followed by dogs. Cloudy sky.

Signed in full on the right at foot; panel, 9 inches by 11 inches.

Sale.—A. Hommel, Zurich, August 19, 1909, No. 175 (700 francs).

579. **A WOODED LANDSCAPE WITH PEASANTS.**—Peasants and a horseman near an old tree. Figures by Lingelbach.

Signed; panel, 12 inches by 14 inches.

Sales.—J. Bell, London, 1881.
Beckett-Denison, London, June 6, 1885.
Massey-Mainwaring, London, June 14, 1907, No. 129.
Lord Blantyre, and others, London, April 19, 1912, No. 76.

580. **LANDSCAPE WITH A SANDY ROAD.**—Peasants and horsemen. Figures by Lingelbach. [Pendant to 627. Possibly identical with 238*a*.]

9½ inches by 11½ inches.

Sale.—A. F. Walter, and others, London, June 20, 1913, No. 53 (£84, with pendant).

581. **A HILLY LANDSCAPE WITH A WINDING ROAD.** Sm. Suppl. 12.—The road, leading from the right foreground, disappears in a hollow in front of a wood. At the roadside, in the left foreground, sits a wayfarer with a basket on his back. Farther back, in front of the hollow, a horseman with a dog rides away. In the right middle distance are two trees. Beyond is a view of hilly country. Figures by A. van de Velde. [Pendant to 182.]

Signed in full on the left at foot, and dated 1658; canvas, 16 inches by 14 inches.

Sales.—Mademoiselle S. A. Koopman, Utrecht, April 9, 1847, No. 42.
A. Hope, London, June 30, 1894, No. 75 (£215, Davis).
London, July 3, 1908, No. 112.
Sir George A. Drummond of Montreal, and others, London, June 26, 1919, No. 209.

582. **A HILLY LANDSCAPE WITH AN OLD TREE.**—In front is an old tree amid weeds. A horseman and other figures, by Lingelbach.

Dated 1667; 18½ inches by 23½ inches.

Sale.—W. Dickinson, London, December 5, 1919, No. 152.

583. **Landscape with a Steep hill.**—The hill is in the left foreground with a wood beyond. To the right is a distant view, with a woman on horseback and two other figures.

Signed on the right at foot with the monogram; panel, 11½ inches by 16½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 237.
In the collection of E. Hale, London.
Sale.—D. MacCalmont, London, November 26, 1920, No. 151.

584. **LANDSCAPE WITH TWO GREAT TREES.**—The trees stand on a hill to the left, at a bend in a road. Over the hill are other trees. The road winds round the hill. A wayfarer with a stick walks to the right. On the right is a view of flat country, with meadows, clumps of trees, and cottages. In the right middle distance is a harvest field.

Signed in the right centre with the monogram; panel, 11½ inches by 14 inches.

In the collection of Tobias Crist, Basel.

585. **LANDSCAPE WITH A WOMAN.**—A woman with a basket on her head and a dog at her heels comes along a road leading from the distance towards the left foreground. In the distance are other figures. At the roadside, in the left foreground, stand two trees; one is bare and the other has but a few leaves. Beyond is the edge of a wood. On the right the ground falls gently; a view of a valley bounded by distant hills. It is questionable whether the figures are by Lingelbach, as the catalogue maintains. [Pendant to 353.]

Signed on the right at foot with the monogram; panel, 8½ inches by 11 inches.

Exhibited at the British Institution, London, 1860, No. 9.
In the collection of A. A. Vansittart, Cambridge; given in 1876 to the Museum
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 38.

586. **AN AUTUMN LANDSCAPE WITH A FIELD.**—Peasants are at work. The slope of a hill is partly covered with trees.

Canvas, 8 inches by 9 inches.

In the Sörensen collection; bought in 1842 for the Museum.
In the Oslo Museum, 1887 catalogue, No. 128.

587. **A FLAT LANDSCAPE WITH A ROAD AT THE EDGE OF A WOOD.** Sm. 173.—The road leads from the right foreground into the distance. To the left is the wood. In the extreme left foreground is a decayed and leafless oak. Along the road comes a peasant with a basket on his back, near a pack-ass. In the middle distance

a man and woman with a dog walk away. To the right is a view of a castle amid trees and of distant hills. In the right foreground a man, seen from the back, sits on a bank. The figures appear to be by Lingelbach.

Signed in full on the right at foot, and dated 1659; canvas, 25 inches by 28½ inches.

In the Dresden Gallery, 1908 catalogue, No. 1491*a*; it was there in 1754, in the inventory, ii. 644.

588. **LANDSCAPE WITH A ROAD.**—The road is on the right at the foot of a hill. To the left, amid trees, is a house with a turret. In front are several figures, among them a woman and child with an ass.

Signed in full on the right at foot, and dated "Anno 16—". The last two figures are illegible.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

589. **LANDSCAPE WITH A CLEAR SKY.**—In front is flat country with bushes and trees. At the roadside, in the centre, sit a man and woman with two dogs. In the distance are hills. Figures by Lingelbach. [Pendant to 537.]

Panel, 10 inches by 8 inches.

In the possession of C. Sedelmeyer, Paris; sold in 1894 to Thieme.

In the collection of Alfred Thieme, Leipzig, 1900 catalogue, No. 94; sold in 1916 to the city.

In the Leipzig Museum.

590. **LANDSCAPE WITH A SANDHILL.** Sm. 165.—On the right is a sandhill. A road leads over the hill; on it are two figures. Beyond is a clump of trees. In the centre of the middle distance stands a great tree amid plants. Blue sky with dark clouds. [Pendant to 312.]

Panel, 6 inches by 7 inches.

Engraved by R. Cockburn.

In the collection of Noel Desenfans, London.

In the collection of Sir Peter Francis Bourgeois, London; bequeathed in 1811 to Dulwich College.

In the Dulwich College Gallery, London, 1914 catalogue, No. 117.

591. **LANDSCAPE WITH A BROAD ROAD.**—The road fills the whole foreground and leads away to the left distance. To the left of the road is a low mossy bank; beyond are trees. To the right is a lofty sandhill, on which, in the middle distance, are tall trees rising to the upper edge of the frame. In the centre, by a depression in the sandhill, is a fence in sunlight. Along a road comes a woman, with a dog in front. In the left distance two figures come along the road; beyond them is a sunlit plain with the edge of a wood. From this point up to the sandhill on the right the ground rises, with trees. [Similar in composition to 595. Possibly identical with 619.]

Signed in full on the right at foot; canvas, 13½ inches by 18 inches.

Sale.—Charles Davis, London, December 3, 1920, No. 99.

In the possession of C. Zilva, London, 1921.

592. LANDSCAPE WITH GREAT TREES.—A view of distant hills. Evening. In front sits a woman with a child on her back. Two men are near a pack-animal. In the distance are other figures. Figures by Lingelbach.

Canvas, 18 inches by 22½ inches.

In the Mannheim Museum, 1900 catalogue, No. 192.

593. LANDSCAPE WITH AN ARCHWAY.—A road leads through the archway and along the foot of a hill. On the road are figures, standing and seated. [Pendant to 541.]

Panel, 9½ inches by 7 inches.

In the collection of the late J. Porgès, Paris.

594. A WOODED AND HILLY LANDSCAPE WITH A ROAD.—To the left of the road, near some tree-trunks, sits a man with a dog. Behind him stands a woman with a child. On the road are other figures. Distant hills.

Signed on the right at foot; panel, 9 inches by 11½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, 1892.
In the collection of Sir Herbert Cook, Bart., Richmond, 1914 catalogue, No. 390.

595. LANDSCAPE WITH A MOSSY SANDHILL.—On the sandhill, to the right, behind a decayed fence, stand tall trees rising to the upper edge of the frame. A well-worn road leads from the front, round the foot of the sandhill, and then close to the left edge of the frame, and on into the left distance. Beside the road, at the foot of the hill, are a man seated with a stick in his left hand, a woman standing, and a dog lying down. In the left middle distance is a clump of trees. Between these and the trees on the reverse slope of the sandhill is a view of a sunlit plain with two small figures and trees and hills beyond. [Similar in composition to 591.]

Signed in full; canvas, 10½ inches by 12½ inches.

In the collection at the Château Nemiros, Podolia.
In the collection of the late Count P. Stroganoff, Rome.

596. A FLAT LANDSCAPE WITH A ROAD.—The road leads away between two clumps of trees. In the left middle distance, behind trees, is a church with a steeple. To the right is a view of the wooded distance with hills beyond. On the road are a peasant with a pack-animal, a woman with a basket on her head, who leads a child, and other and smaller figures.

Signed on the right at foot with the monogram; panel, 10 inches by 9½ inches.

In the collection of Count Anton Lamberg-Sprinzenstein; given in 1821 to the Academy.
In the Vienna Academy, 1900 catalogue, No. 669.

597. View in the Dunes with Trees.—In front are tree-trunks. Two men walk and a woman rides in a cart on a road sloping

down to the front; a little dog runs in front. There are other figures—all by A. van de Velde.

Canvas on panel, 12 inches by 14 inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 143 (285 florins, Hope).

598. **A Hilly Landscape with a Haywain.**—The haywain, drawn by a grey and a chestnut horse, comes down a hilly road to the front. In front walks a peasant. At the roadside sits a woman with a boy. Distant hills. Figures by Lingelbach. [Probably identical with 600.]

Canvas, 16½ inches by 13½ inches.

Sale.—Amsterdam, June 21, 1774, No. 272 (250 florins, Fouquet).

599. **Landscape with a Road.**—The road runs to the left of a sandhill. Behind it are trees. In the centre foreground are two peasants, one walking and the other seated. In the distance are trees, houses, and hills. Full of sunlight. Figures by A. van de Velde. [Pendant to 74.]

Panel, 8 inches by 10½ inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 251 (83 florins, with pendant, J. Wubbels).

600. **Landscape with a Waggon.** Sm. 29.—On a road leading through the middle of the landscape is a waggon drawn by a grey and a chestnut horse. In front walks a man, with a dog at his heels. Another man and a woman sit at the roadside. On a low bank to the right stands an old tree amid woods. [Probably identical with 598.]

14 inches by 12 inches.

Sale.—Sainte-Foy, Paris, April 22, 1782 (641 francs).

601. **Landscape with a Ruined Gateway.** Sm. 34.—A peasant goes through the gateway. On the other side are a man and woman on a sandy road. In the distance is a village. Bright and true to nature.

Canvas, 13 inches by 15½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 528 (291 florins, Beekman).

602. **Landscape with a Clump of Trees.** Sm. 41.—The trees stand to the right on a sandhill. Near a winding road, on the left, are a man and a dog. [Pendant to 491.]

Panel, 9½ inches by 6½ inches.

Sales.—Prince de Conti, Paris, April 8, 1777 (940 francs, with pendant). Marin, Paris, March 22, 1790 (480 francs, with pendant).

603. **A Hilly Landscape with an Uphill Road.**—The road is on the right. In front are tall trees and low bushes, and a tree-trunk. Farther away are houses. On the road are a pack-ass and a woman walking.

Panel, 29½ inches by 41 inches.

Sale.—Amsterdam, July 24, 1792, No. 114 (155 florins, Fouquet).

604. **View in the Dunes with a Downhill Road.**—The road runs beside trees. Along it comes a wayfarer with a pack on his shoulders and a dog at his side. A woman seated on the ground converses with a man standing before her. Full of sunlight. Figures by Lingelbach.

Panel, 9 inches by 11½ inches.

Sale.—J. B. W. Wuytiers, Utrecht, September 27, 1792, No. 63 (26 florins, Spruyt).

605. **A Hilly Landscape.**—A man lies asleep with his head on the lap of a seated woman, in the foreground near tree-trunks and plants. Tall trees; in the distance are hills and houses. Warm and full of sunlight. [Possibly identical with 506.]

Canvas, 14 inches by 17½ inches.

Sale.—Amsterdam, September 13, 1797, No. 164 (140 florins, Coclers).

606. **A Hilly Landscape with Trees.**—In front, amid weeds, is a fallen beech. At one side is a castle. Several wayfarers are resting. Careful and full of sunlight.

Canvas, 19½ inches by 24½ inches.

Sale.—C. van Tarelink, Amsterdam, August 18, 1798, No. 19 (106 florins, C. E. Roos).

607. **A Flat Landscape with a Sandy Foreground.** Sm. 73.—In front are bushes and old trees. Near a fence enclosing cultivated land is a group of two men, a woman, and several children. To the right, farther away, is another man. Beyond him are a cart and horses with the driver and others. Figures by A. van de Velde.

Canvas, 11½ inches by 15½ inches.

Sales.—C. Tolozan, Paris, February 23, 1801 (1690 francs).
Saint-Martin, Paris, May 7, 1806 (901 francs).

608. **Landscape with a Road.** Sm. 78.—The road winds round the base of a sandhill. At the roadside sits a woman, with two wayfarers and other figures.

Panel, 10 inches by 9 inches.

Sales.—Du Preuil, Paris, November 25, 1811.
Clos, Paris, November 18, 1812 (500 francs).

609. **A Wooded Landscape.** Sm. 83.—A road traverses the scene. On it are wayfarers; one sits at the roadside. Figures by Lingelbach.

Sale.—Richard Creed, London, 1813 (£51 : 9s.).

610. **Landscape with a Road.** Sm. 162.—The road winds round the foot of a sandhill on the right. Along the road comes a man, with a dog at his heels. Beyond him, a wayfarer with a pack stands conversing with a seated woman. A rustic fence skirts the road and divides it from the open country.

Canvas, 9½ inches by 7 inches.

Sale.—London, 1834 (£16 : 5 : 6).

611. **Landscape with a Lofty Old Wall.** Sm. 151.—On the left is a lofty old wall with a large open gateway. A groom leads out a bay horse towards a man who stands near with a woman beside him. A road from the front winds round the wall towards clumps of tall trees, which partly hide a house in the right distance. Figures, according to Sm., by Peter Wouwerman. An "exceedingly clever picture" (Sm.).

Panel, 22½ inches by 18 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 212.
In the collection of John Gwilt, London, 1835 (Sm.).

612. **Landscape with a Decayed Tree.**—In the foreground is a decayed tree, with houses near it. In front is a man. Carefully executed; warm in tone. A large picture, almost square. [Possibly identical with 622.]

Signed, and dated 1675.

Mentioned by Waagen, ii. 309.
In the Wombwell collection, London, 1854.

613. **A Hilly Landscape with a Sandhill.**—On the right are a sandhill and a tree. On the left are a man and woman in a cart drawn by a grey horse. Figures by Lingelbach. The heavy tone suggests that it belongs to the master's late period.

Signed; canvas on panel.

Mentioned by Waagen, Suppl. 290.
In the collection of Joseph Sanders, Taplow House, Maidenhead, 1857.

614. **Landscape with a Hill.**—On the left are a hill and trees. In front a peasant sits beside a road, along which comes another peasant with a dog. To the right is a view.

Signed with the monogram; panel, 8 inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 122.
Then in the collection of R. G. Millns.

615. **A Wooded Landscape with an Open View.**—On a road in the right foreground are peasants and herdsmen. In the left foreground a felled tree lies amid tall plants. Figures by Lingelbach.

22 inches by 26 inches.

Sale.—Von Sierstorpff of Driburg, Berlin, April 19, 1887, No. 125.

616. **LANDSCAPE WITH TWO OLD OAKS.**—On the left are two old oaks at the edge of a wood composed of lofty oaks with dense foliage and other trees. In front several tree-trunks lie amid large-leaved plants. The glade in front leads on the right to a wide landscape with hills beyond. In the middle distance a castle rises above thick bushes. By the road sits a pedlar; near him are a woman and a child. Evening. A late work.

Panel, 21 inches by 18 inches.

Sales.—Freiherr K. von Mecklenburg of Berlin, Paris, March 12, 1870, No. 52 (1030 francs).
F. Zschille, Cologne, May 27, 1889, No. 117 (500 marks, F. Schwarz of Vienna).

617. **Landscape with Peasants at Work.**—In front, on the slope of a hill with many figures, is a peasant with a plough and two horses. Behind him a woman is sowing. To the right is a distant view with hills.

Signed with the monogram; panel, 9 inches by 7½ inches.

Sale.—Von Huene, and others, Cologne, April 25, 1898, No. 174.

618. **A HILLY LANDSCAPE WITH A ROAD.**—A road leads in great curves from the front into the distance. In the left foreground comes a woman with a basket under her arm and a little girl at her right; a dog runs in front. To the right of the road lie three portions of a felled tree. On a low bank, in the middle distance, two men are resting; near them are two dogs. Behind them, to the left, is the decayed thatch of a cottage. To the right is a view of the road disappearing behind a clump of trees.

Canvas, 40½ inches by 38½ inches.

Sales.—Donati Martini, and others, Amsterdam, November 8, 1898, No. 55. Amsterdam, December 9, 1902, No. 67 (2200 florins, Van de Poll).

619. **LANDSCAPE WITH PEASANTS.**—With a dog. [Possibly identical with 591.]

14 inches by 18½ inches.

Sale.—London, February 13, 1904, No. 25 (£11 : 11s., Lesser).

620. **Landscape with Two Trees.**—Two trees, partly stripped of their branches and bark by a stroke of lightning, stand on a hill, near which are thistles. Along a road, which follows a winding course away to the right, go a man with a dog and a woman with a child. In the distance the roof of a house peeps out of dense foliage. Figures by Lingelbach.

Canvas, 22 inches by 18½ inches.

Sale.—Eugène Peyralbe, Brussels, April 11, 1904, No. 63.

621. **Landscape with a Wooded Hill.**—In the left foreground is a hill with lofty oaks; a cottage is hidden in bushes. Over a depression in the hill leads a road, on which two peasants stand conversing. In the right foreground stands a leafless willow with gnarled branches. Beyond is a view of a wide plain with hills on the horizon. Blue sky with great white clouds.

Signed in full on the right at foot, and dated 1661; panel, 10½ inches by 14 inches.

In the collection of Freiherr von Aretin, Heidelberg.

Sale.—W. Löwenfeld of Munich, Berlin, February 6, 1906, No. 60.

622. **LANDSCAPE WITH A ROAD.**—The road curves round a farm sheltered by tall trees. Along the road comes a waggon. To the right an old oak which has been shattered by lightning. Beyond is a distant view. [Possibly identical with 612.]

Signed, and dated 1675; canvas, 23½ inches by 30 inches.

Sale.—J. Monchen, and others, Amsterdam, April 30, 1907, No. 208 (200 florins).

623. **View in the Dunes with a Road.**—The road leads away from the front. To the right is a high sandhill, the sides of which are overgrown with plants and bushes. In the left foreground also are bushes. In the right foreground lies a dead branch. On the road, in the middle distance, are two small figures. A view of the flat distance.

Signed with the monogram; 3½ inches by 4½ inches.

Sales.—Freiherr von Berg, Frankfort-on-Main, December 5, 1904, No. 65.
Fritz Clemm, Berlin, December 3, 1907, No. 225.

624. **THE EDGE OF A WOOD.**—The left half of the picture is filled with great trees, seen only to the point where the upper branches spread out. In front is a decayed tree stump, stripped of its bark, amid rank plants. To the right is an open view. Here, in the middle distance, sits a woman with a boy; in front of them a dog stands up on its hind legs. In the distance is a village church amid trees.

Signed in full on the right at foot, and dated 1670; canvas, 16 inches by 13 inches.

Sale.—A Bremen collection, and others, Munich, March 17, 1910, No. 219.

625. **LANDSCAPE WITH A ROAD.**—To the left is a sandhill with a woman seated, a man standing up, and a dog. In the distance is another figure, with a row of trees. In the blue sky is a great cloud.

Signed on the right at foot with the monogram; panel, 11 inches by 9 inches.

In the collection of Maximilian I., King of Bavaria, Munich, 1823, No. 153; he had bought it for 2000 francs.

Sales.—King of Bavaria, Munich, December 5, 1826, No. 82 (335 florins, Taylor).
Sir Brook Taylor, London, 1848 (£40, bought in).

In the collection of Mrs. Taylor, London, No. 45.

In the collection of William Taylor.

In the possession of W. Abrahams, London, 1910.

626. **LANDSCAPE WITH COTTAGES AND FIGURES.**—Along a road goes a woman with a child. Farther away is a man.

Signed in the left centre with the monogram; panel, 9 inches by 9½ inches.

Sale.—Sholto Montgomery Cay, and others, London, July 8, 1910, No. 63.

627. **LANDSCAPE WITH A WOMAN.**—A woman and a child. Figures by Lingelbach. [Pendant to 580. Possibly identical with 440.]

9½ inches by 11½ inches.

Sale.—A. F. Walter, and others, London, June 20, 1913, No. 53 (£84, with pendant).

628. **LANDSCAPE WITH A FOOTPATH.**—A footpath on a hill leads to a clump of trees in the distance. To the left is a view of the landscape. Along the path comes a woman with a bundle on her head. To the right, on a steep hill surrounded by a fence, stand two trees

in full leaf; one of them shows the red tints of autumn. In the left foreground lies a fallen tree. On the road in the distance are two men. Cloudy sky; sunlight falls from the left.

Signed on the right at foot with the monogram; panel, 8 inches by 7 inches.

Sale.—E. Aynard, Paris, December 1, 1913, No. 83.

629. **A Southern Landscape with a Fallen Tree.**—A woman and several men rest on the tree. Several persons walk along. Figures by Lingelbach.

Signed in full; canvas, 13½ inches by 15 inches.

Exhibited at Rotterdam, 1915, No. 53; at The Hague, 1915, No. 53.
In the possession of J. Goudstikker, Amsterdam, 1915.

630. **AN AUTUMN LANDSCAPE WITH A WELL-WORN ROAD.**—The road leads away from the front between isolated trees. On the right, in front of a fence, sits a woman in red with a child on her lap; she converses with a man who stands before her, leaning on his stick. To the right of the woman is a dog asleep. Farther back a man with a dog walks away. To the left of the road is a cornfield; at the roadside lie two fragments of a tree-trunk. Genuine, though somewhat unusual.

Signed on the left at foot, and dated 1667; canvas, 21 inches by 27 inches.

Sale.—L. Nardus, and others, Amsterdam, November 27, 1917, No. 25 (2500 florins).

631. **A HILLY LANDSCAPE WITH A WELL-WORN AND WINDING ROAD.**—The road leads from the left foreground, makes a curve, and goes away through pastures into the right distance. To the left of the bend in the road a man is resting, another man stands by him. In the right middle distance a wayfarer goes away in front of a clump of three trees. In the distance are sunlit hills. White and grey clouds in a blue sky.

Signed; panel, 10½ inches by 11½ inches.

In the collection of Count Stroganoff.
Sales.—Sir A. Crighton, London, 1851.
J. Séguier, and others, London, December 7, 1903, No. 101.
H. Zoeppritz, London, May 15, 1908, No. 33.
G—— of London, Amsterdam, May 20, 1919, No. 19.

632. **A WOODED LANDSCAPE WITH A FELLED TREE.**—The tree, lying amid thistles and other weeds, extends across the whole width of the foreground. To the right stands a decayed oak. In the middle distance are two men, one seated and the other standing, with two dogs, a woman with a burden on her head, and a boy.

Signed in full on the left at foot, and dated 1669; canvas, 29 inches by 22 inches.

Exhibited at Rotterdam, 1917, No. 61; at Amsterdam, 1917, No. 80.
In the possession of J. Goudstikker, Amsterdam, 1917.
Sale.—Amsterdam, December 9, 1919, No. 114.

632*a*. **An Undulating Landscape.** — With a market-cart and figures, by A. van de Velde.

Panel, 14½ inches by 16½ inches.

Sales.—Mrs. Virginia Purdy Bacon, London, December 12, 1919, No. 108.
William Asch, London, December 15, 1922, No. 148 (£367 : 10s.).

633. **LANDSCAPE.** — With figures by Lingelbach. Somewhat loose in style; a small sketch.

Signed in full on the left at foot; panel, 12 inches by 6½ inches.

In the collection of Count Guglielmo Lochis; bequeathed in 1859 to Bergamo.
In the Bergamo Museum, Lochis collection, 1881 catalogue, No. 114.

634. **A HILLY LANDSCAPE WITH THREE FIGURES.**

In the collection of the late A. de Ridder, Cronberg in Taunus.

635. **LANDSCAPE WITH HILLS; EVENING.**—Numerous figures, reminiscent of Lingelbach. A large and decorative picture.

Signed in full in the centre at foot.

In the collection of Count Potocky, Cracow.

636. **LANDSCAPE WITH A WINDING ROAD.** — The figures are ascribed to A. van de Velde.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 146.
In the collection of H. Darell Brown, London.

637. **A FLAT LANDSCAPE WITH A ROAD.**—The road winds round the foot of a sandhill. To the right are various figures. To the left are two weather-beaten trees. The figures are ascribed to A. van de Velde.

Panel, 9 inches by 7½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 75.
In the collection of E. H. Lawrence, London.

638. **LANDSCAPE WITH TREES AND HOUSES.**— In the centre foreground is a pool. To the right is a small sunlit hill with trees with scanty foliage. On a road to the right are several figures. In the distance are hills. Somewhat dull in tone.

Panel, a small picture.

Mentioned by Waagen, Suppl. 295.
In the collection of J. Walter, Bearwood, 1857, and later in London.

639. **LANDSCAPE WITH A ROAD.**—Figures on the left. To the right is a river valley. Hilly distance.

In the collection of the Marquise d'Aoust, Paris.

640. **LANDSCAPE.**—Figures by Lingelbach.

Signed in full; canvas, 29½ inches by 25½ inches.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 203.

641. **LANDSCAPE.**

Signed on the right at foot in very small letters; panel, 11 inches by 16 inches.

In the collection of Lord Penrhyn, Penrhyn Castle, No. 210.

642. **A RIVER LANDSCAPE WITH TREES.**—Trees in front. The figures in the background are by Lingelbach; those in front are by a later hand.

Canvas; a large picture.

In the collection of Count Czernin von Chudenitz, Vienna, No. 169.

643. **Landscape with Great Trees.**—The trees are in the right foreground. In the middle distance is a canal with a passenger-barge. On the bank are houses. A distant view. Many figures by Lingelbach.

Canvas, 40 inches by 48 inches.

Sales.—Amsterdam, November 30, 1772, No. 78.
The Hague, July 12, 1773, No. 1.

644. **Landscape.**—Figures by A. van de Velde or Lingelbach.

Dated 1659; 46½ inches by 54 inches.

Sale.—Samuel Beyerman, Gouda, April 21, 1778, No. 2 (735 florins, Colle van Verzilo).

645. **Landscape with Trees.**—Trees, cottages, and figures. In the centre is a pool; in a boat are fishermen. Figures by Lingelbach.

Canvas, 26½ inches by 28½ inches.

Sale.—Leyden, August 17, 1778, No. 8 (27 florins 10, Hoefnagel).

646. **Landscape with a Drawbridge.** Sm. 55.—Two persons approach a drawbridge over a canal. [Pendant to 41.]

Panel, 8½ inches by 6½ inches.

Sale.—Destouches, Paris, 1794 (901 francs, with pendant).

647. **A Wooded Landscape with Two Geese.**—In front are two geese, near trees and plants. Farther away, beside a river, is a wood. In the distance are old houses. Figures.

Canvas, 26½ inches by 29½ inches.

Sale.—Rotterdam, August 7, 1798, No. 78 (20 florins 5, Sera).

648. **Landscape with a Hill.** Sm. 85.—The hill on the right is surrounded with a fence and partly covered with herbage and bushes. In front are weeds and tree-trunks. To the left is a pool. Figures by A. van de Velde.

18 inches by 24 inches.

Sale.—General Verdier, Paris, 1816 (3000 francs).

649. **A Wooded and Hilly Landscape with a River.**—Characteristic figures. Evening. Figures by Lingelbach. [Pendant to 391.]

Canvas, 26½ inches by 33½ inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 168 (625 florins, with pendant, Engelberts).

650. **Landscape with Wooded Hills.**—The wooded hills are on the left, in autumn sunlight. Clear sky. In front are several figures, apparently by Lingelbach.

Canvas, 18 inches by 15 inches.

In the collection of Lord Gray, Kinfauns Castle, Scotland; 1833 catalogue, No. 76.

651. **An Open Landscape with a Broken Sandhill.** Sm. 156. —One side of the hill falls sharply. On a road passing over the hill are three persons. In front flows a stream.

Panel, about 9 inches by 11 inches.

In the collection of Joseph Marsland, Manchester, 1835 (Sm.).

652. **An Autumn Landscape with a Road.**—The road in front has deep cart-ruts and is partly flooded. It disappears in bushes to the right. To the left is a tree, broken by the wind. Figures by A. van de Velde.

Panel, 10 inches by 12 inches.

Sale.—De Coninck de Merckem, Ghent, August 4, 1856, No. 26 (750 francs).

653. **Landscape with Trees on a Hill.**—The hill is to the right. In the middle distance is a stream. In the distance is rising ground. Towards the left is a road with figures. Figures by Lingelbach. An attractive comparison, carefully rendered but somewhat dark in tone.

Signed, and dated 1670.

Mentioned by Waagen, Suppl. 207.
In the Henderson collection, London, 1857.

654. **A River Scene with a Felled Tree.**—With figures. A late work in a harmonious silvery tone. [Possibly identical with 518 or 522.]

Signed, and dated 1670; a large picture.

Mentioned by Waagen, iii. 388.
Sale.—Earl of Shrewsbury, London, July 6, 1857 (£136 : 10s., King); *see Art Sales*, ii. 348.

655. **A Southern Landscape with a Pool.**—Round the pool are willows. Figures by Lingelbach.

Signed in full, and dated 1674; canvas, 40 inches by 34 inches.

Mentioned by Parthey, ii. 819.
Then (1864) in the collection of N. Hudtwalcker, Hamburg; it did not pass to the Hamburg Kunsthalle with the Wesselhoeft collection.

656. **LANDSCAPE WITH A BROAD ROAD.**—The road leads beside a hill with a clump of tall trees and passes on into the distance. On the road are figures.

16 inches by 12½ inches.

Sale.—H. Moll, Cologne, November 11, 1886, No. 190 (310 marks, Merkelenhaus).

657. **A Flat Landscape Bordered by Hills.**—In the middle distance is a castle with figures.

Signed, and dated 1659; 20 inches by 24 inches.

Sale.—F. J., Lord Monson, London, May 12, 1888 (£336); *see* W. Roberts, *Memorials of Christie's*, ii. 133.

658. VIEW IN THE DUNES WITH FIGURES.—The figures are ascribed to A. van de Velde.

Signed on the left beneath a figure in shadow.

In the Wente collection, Amsterdam, about 1890, No. 56.

658*a*. **Landscape with Many Figures.**

Canvas, 20 inches by 16½ inches.

Sale.—C. Schöffer, Amsterdam, July 29, 1890, No. 139 (500 florins, Preyer).

658*b*. **Landscape with a Road.**—The road is to the right on the slope of a hill with trees. To the left is a stream, beside which runs a road with cottages. Figures.

Canvas, 30 inches by 44 inches.

Sale.—De Foere, Bruges, April 21, 1891, No. 131.

658*c*. A WOODED LANDSCAPE.—Figures by A. van de Velde.

Canvas, 22½ inches by 31 inches.

In the possession of Larkin, London, 1892 catalogue, No. 20.

659. A WOODED LANDSCAPE WITH FIGURES.

Signed in full, and dated 1672; 10½ inches by 12½ inches.

Sale.—London, May 13, 1893, No. 101.

660. **Landscape with a Stream.**—In front is a stream with tall reeds. To the left are bushes and a lofty decayed tree. On the right a road leads with a gentle ascent over a wooded hill into a valley in the middle distance. In the valley are trees, a cottage, and figures.

Signed, and dated 1677; canvas, 22 inches by 30 inches.

Sale.—F. von Clavé-Bouhaben, Cologne, June 4, 1894, No. 326 (540 marks, F. Schwarz of Vienna).

661. A HILLY LANDSCAPE WITH A STREAM.—In the right foreground the stream forms a waterfall. To the left are the edge of a wood and a road with figures. In the distance is a church.

Signed on the left at foot with the monogram, and dated 1635 (?); 12 inches by 16 inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 265 (650 marks).

662. **Landscape with Figures on a Road.**—[Possibly identical with 664.]

Signed, and dated 1677; 23½ inches by 27 inches.

Sale.—Britten Slee, and others, London, March 25, 1901, No. 49.

662*a*. LANDSCAPE WITH FIGURES.

Exhibited by Lawrie, London, 1903, No. 14.

663. **A WOODED LANDSCAPE WITH FIGURES.**—With a felled tree.

25½ inches by 30 inches.

Sale.—A. Campbell, London, April 23, 1904, No. 32.

664. **LANDSCAPE WITH A WIDE VIEW.**—A view from a hill which fills the foreground. The hilly country is planted here and there with trees. In front are three figures. [Possibly identical with 662.]

Signed, and dated 1677; canvas, 25½ inches by 29 inches.

Sale.—J. Monchen, and others, Amsterdam, April 30, 1907, No. 209 (390 florins).

665. **Landscape with a Road.**—On the left the road goes uphill to a wood. Figures come down the road. To the right is a plain with hills on the horizon. Cloudy sky.

Signed on the right at foot and dated; panel, 19½ inches by 31 inches.

Sale.—X——, Paris, February 21, 1910, No. 51 (810 francs).

666. **LANDSCAPE WITH FIGURES.**—Figures on a road by a pool. To the left is a clump of three tall trees. In the distance to the right is a southern town.

11 inches by 8½ inches.

Sale.—H. G. Smith, and others, London, December 10, 1910, No. 46.

667. **LANDSCAPE WITH FIGURES.**—Figures on a road by a pool.

13 inches by 16 inches.

Sale.—Clifford Waterman Chaplin, and others, London, December 12, 1910, No. 113.

668. **Landscape with a Decayed Tree.**—A sandhill; plants in the foreground. Figures probably by A. van de Velde.

Signed in full on the right at foot; panel, 11½ inches by 10½ inches.

In the collection of James Gunn, London.

Sale.—John Anderson the younger, New York, April 6, 1916, No. 32.

669. **Landscape with a Wide Plain.**—The plain is intersected by a road. To the left, beside the road, are trees and a sandhill with a gentle slope. On the hill, amid bushes, stands a decayed oak. The sky is almost entirely covered by clouds. Figures by Lingelbach.

Signed in full, and dated 1667; panel, 12 inches by 13½ inches.

Sales.—L. Cottreau, Paris, May 30, 1870, No. 13.
M. Cottreau, Paris, June 20, 1919 (2400 francs).

669*a*. **A Wooded Landscape.**—Figures walking through a pool.

22½ inches by 27½ inches.

Sale.—R. Brooke, and others, London, May 20, 1921, No. 130.

670. **A HILLY LANDSCAPE.**—A sandy road and figures.

25 inches by 31½ inches.

Sale—London, July 22, 1921, No. 76.

671. LANDSCAPE WITH FIGURES.
Signed in full on the left at foot; canvas, 15 inches by 19½ inches.

Sale.—Cavens, Brussels, May 23, 1922, No. 170.

672. A WOODED LANDSCAPE.—With a view over hilly country. In the master's bluish-green manner.
Signed in full to the right on the end of a felled tree, and dated 1662.

In the West collection, Alscot Park, near Stratford-on-Avon.

673. **Landscape with a Pool.**—In front is a pool, with a sandhill beyond.
Signed; a small picture.

Mentioned by Waagen, iii. 164.
Exhibited at the British Institution, London, 1839, No. 38.
In the collection of the Marquess of Lansdowne, Bowood.

674. LANDSCAPE WITH A WELL-WORN ROAD.—The road comes from the extreme left distance in a curve to the foreground and then leads through a pool. A low sandhill, overgrown with vegetation, rises to the right from the road in front and fills almost the whole width of the picture. Behind it, in the middle distance, trees are attractively arranged, so that the line of tree-tops falls from left to right; only on the extreme left is there a view of pale blue hills in the distance. Bright blue sky with light clouds. Silvery tone; but the sand on the hill in the centre is a warm brown. No figures.
Signed in full on the right at foot, and dated 1667 (the last figure is uncertain); panel, 15 inches by 14½ inches.

Sales.—Stiels, and others, Cologne, May 24, 1897, No. 320.
Sykora, and others, Frankfort-on-Main, June 6, 1898, No. 176.
In the possession of Haberstock, Berlin, about 1919.
In the possession of Caspari, Munich.
In the possession of Wendland; sold in 1920 to Cassel.
In the Cassel Gallery, 1922 catalogue, No. 881.

675. LANDSCAPE WITH A THISTLE.—The thistle is in front. To the right is a road with a distant view.
Signed in full on the right at foot, and dated 1673; a large picture, tall in proportion to its breadth.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

676. **Landscape.**—In a heavy grey tone.
Signed, and dated 1669.

Mentioned by Waagen, iii. 309.
In the collection of the Marquess of Linlithgow, Hopetoun House.

677. LANDSCAPE WITH THE EDGE OF A WOOD.—In a bluish tone.
Signed in full, and dated 1667; panel, 19 inches by 25 inches.

In the Lyons Museum, 1903 catalogue, No. 204; bought in 1866.

678. Landscape.
Panel, 14½ inches by 19 inches.

In the collection of J. Bernard; bequeathed in 1875 to Lyons.
In the Lyons Museum, 1903 catalogue, No. 205.

679. A HILLY LANDSCAPE.
Signed in full on the right at foot, and dated 1645; canvas, 12 inches by 15½ inches.

In the Mainz Museum, 1911 catalogue, No. 152.

680. LANDSCAPE WITH A COTTAGE IN FRONT OF TREES.

In the Reynaud collection; bequeathed to Marseilles.
In the Marseilles Museum.

681. Landscape.
22 inches by 19 inches.

In the Beckett collection, Philadelphia.
In the Durr collection.
In the collection of the Historical Society, New York, 1908 catalogue, No. 720.

682. Landscape.
Signed; 31½ inches by 26 inches.

In the Durr collection.
In the collection of the Historical Society, New York, 1908 catalogue, No. 778.

683. LANDSCAPE.
Dated 166– (the last figure is illegible).

In the collection of the Marquise d'Aoust, Paris.

684. VIEW IN THE DUNES, WITH A ROAD.—To the right is a pool.

In the collection of Baron E. de Rothschild, Paris.

685. LANDSCAPE.—[Pendant to 232.]
Panel, 21½ inches by 17½ inches.

In the Rennes Museum, 1884 catalogue, No. 167.

686. LANDSCAPE: EVENING.—In the style of the large pictures at Munich (144, 315).
Signed on the right at foot; a large picture.

In the Bruyningh collection, Riga.

687. LANDSCAPE WITH A ROAD UNDER TREES.
A small picture.

In the collection of the late Baron Albert von Rothschild, Vienna.

688. LANDSCAPE.
Panel, 9 inches by 11 inches.

Exhibited at Wiesbaden, 1910, No. 90.
In the collection of P. Knecht, Wiesbaden.

689. **A Wooded Landscape with Tall Trees.**—In front are thistles and other plants, with butterflies. In the distance is a castle amid trees.

Canvas, 38½ inches by 34 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 15.

689*a*. **Landscape.**

Panel, 14½ inches by 13½ inches.

In the collection of D. Vlassoff, Moscow, 1821 catalogue, No. 258.

690. **Landscape with Two Oaks.** Sm. 159.—In the left foreground are two oaks, one of which is decayed; at the foot of the trees is a tall thistle. These trees are contrasted with a thick grove of trees. To the right is an open view towards a mansion amid trees. [Possibly identical with 336 or 392.]

Signed, and dated 1673; canvas, 26 inches by 33½ inches.

Sold privately in 1830 for £53 : 11s.
In the collection of Farquhar Fraser, London, 1835 (Sm.).

691. **A River Scene with a Large Thistle.** Sm. Suppl. 7.—In front, near a great oak, is a large thistle. Beyond is a beech. A dense wood on the left fills two-thirds of the picture. To the right the river flows away. On the bank, at the end of the wood, stands a castle.

Signed, and dated 1670; canvas, 26 inches by 31 inches.

In the collection of the Duc de Berry, Paris; not in the sale of 1837.
In the possession of Hume, who imported it in 1840 and sold it to Beckford.
In the collection of W. Beckford, Fonthill Abbey, 1842 (Sm.).

692. **A Hilly Landscape with a River.**—The river forms a waterfall. At the side are tall trees. Figures by Lingelbach. Broad in style.

Canvas, 38½ inches by 41 inches.

Sale.—Amsterdam, May 6, 1845, No. 156 (195 florins, Neve).

692*a* and *b*.—**Two Small and Attractive Landscapes.**

Mentioned by Waagen, ii. 70.
Then (1854) in the collection of the Duke of Sutherland, Stafford House, London.

693. **Landscape.**—In the manner of Ruisdael, both in the composition and in the stronger green of the trees.

Mentioned by Waagen, iii. 337.
Then (1854) in the collection of Charles Wynn, Nostell Priory.

694. **A Large Landscape with a Tall Tree.**—The tree is on the left. An attractive, but somewhat theatrical, composition.

Mentioned by Waagen, Suppl. 480.
Then (1857) in the collection of Matthew Anderson, Jesmond Cottage, Newcastle.

695. **A very Small Landscape.**—Of the master's best period; strong colour, sunlight and spirited execution.

Mentioned by Waagen, Suppl. 209.
Then (1857) in the Henderson collection, London.

695*a*. **Landscape.**—An attractive picture.
9½ inches by 11½ inches.

Mentioned by Waagen, Suppl. 201.
Then (1857) in the collection of James Tulloch, London.

696. **Landscape with a Cottage.**—A cottage beside a tree in the right middle distance. Beyond is a patch of warm light. To the left is a distant view. A very attractive picture.
Signed.

Mentioned by Waagen, Suppl. 366.
Then (1857) in the collection of the Earl of Normanton, Somerley, Ringwood.

696*a*. **Landscape.**—Grey in tone. Of the master's late period.
Signed.

Mentioned by Waagen, iii. 225.
Exhibited at the British Institution, London, 1862, No. 78.
In the collection of J. J. Martin, Ham House, Worcestershire, 1862.

697. **View in the Dunes with High Trees.**—Spirited in style.
Panel, 10 inches by 8 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. A 100.
In the Boymans Museum, Rotterdam, before the fire of 1864; 1859 catalogue, No. 396.

698. **A River Scene with Houses.**
Signed in full, and dated 1666; panel, 12½ inches by 16½ inches.

Mentioned by Parthey, ii. 821.
Then (1864) in the Mestern collection, Hamburg; not in the 1874 catalogue.

698*a*. **Landscape with a Vista.**
9½ inches by 12 inches.
Exhibited at Amsterdam, 1867, No. 221.
Then in the collection of Madame Boeses, Amsterdam.

698*b*. **A Hilly Landscape.**
Panel, 10½ inches by 12½ inches.
Sale.—S. J. Roosdorp, and others, Amsterdam, February 4, 1873, No. 282.

699. **Landscape with a Winding Road.**—The road is in front, at the foot of a sandhill, which is surmounted by trees. Cloudy sky.
Signed with the monogram; panel, 6 inches by 7 inches.

Sale.—Max Kann, Paris, March 3, 1879, No. 75 (550 francs).

699*a*. **Landscape.**
Signed; canvas, 7 inches by 8½ inches.
Exhibited at Brussels, 1882, No. 279.
Then in the collection of the Duc d'Ursel, Brussels.

700. **Landscape with an Old Tree-Trunk.**—In the right foreground is an old tree-trunk. A road leads into a wood. To the left is a view of the landscape. Blue sky with clouds.

Signed in full; panel, 8 inches by 10 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 111. Then in the collection of R. G. Millns.

701. **Landscape with the Edge of a Wood.**—In the centre is a road. In the distance, to the left, is a village.

Signed in full, and dated 1669; canvas, 56½ inches by 75 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 94. Then in the collection of E. R. Leyland, London.

702. **LANDSCAPE WITH A ROAD.**—The road runs beside a stream. To the right is a hill, partly broken away.

Signed on the right at foot; canvas, 9 inches by 12 inches.

Exhibited at Munich, 1889, No. 13.

Sale.—H. T. Höch, Munich, September 19, 1892, No. 255 (350 marks).

703. **Landscape with a Yellow and Broken Sandhill.**—The hill is on the right.

Signed; 18 inches by 16 inches.

Sale.—E. J. Dean Paul, London, June 27, 1896 (£399); *see* W. Roberts, *Memorials of Christie's*, ii. 273.

704. **Landscape with a Hill.**—On the left are a hill and a winding road leading to a cottage. In the right foreground is a stream, with a little wooden bridge farther back. Greenish hills on the horizon.

Signed on the left, and dated 1645; panel, 16 inches by 20 inches.

Sale.—D——, Paris, December 2, 1896, No. 50.

705. **A WOODED LANDSCAPE WITH A FELLED TREE.**

Signed in full on the right at foot, and dated 1669; 25 inches by 17½ inches.

Sale.—London, May 27, 1897, No. 92.

706. **A Wooded Landscape with a Fallen Tree.**—The tree is in front. In the distance is a tower.

Signed, and dated 1669; 19 inches by 24½ inches.

Sale.—A. Boyle, and others, London, June 25, 1898, No. 106.

707. **LANDSCAPE: SUNSET.**—In front two fallen trees lie at the foot of two massive trees. In the distance are hills and a sunlit road.

Panel, 21 inches by 18 inches.

Sales.—M. J. Roelofs Thijssen, Amsterdam, October 26, 1891, No. 83 (1050 florins, Knottenbelt).
Conrad, and others, Amsterdam, March 10, 1903, No. 1021.

708. **A Wooded Landscape.**—A little stream winds its way through the landscape. In front, on a projecting hill, is a tall tree.

Panel, 14 inches by 11 inches.

Sale.—Cornel Kampfer, and others, Aachen, April 4, 1905, No. 238.

709. **LANDSCAPE.**
Signed in full, and dated 1670; a large picture.

In the possession of C. Brunner, Paris, 1911.

710. **LANDSCAPE WITH A COTTAGE.**—On the left are a cottage and an uneven road.
Panel, 26½ inches by 21½ inches.

Sale.—Miss M. A. Driver, and others, London, July 19, 1912, No. 145.

711. **LANDSCAPE WITH A FELLED TREE.**—In front a felled tree lies between tall plants beside a pool. A dark clump of trees stands out against the sky.
Signed in full; canvas, 23 inches by 25½ inches.

Exhibited at The Hague, 1915, No. 54; at Rotterdam, 1915, No. 54; at Amsterdam, 1917, No. 79.
In the collection of G. Ritter Hoschek von Mühlheim, Prague.
In the possession of J. Goudstikker, Amsterdam, 1917.

712. **LANDSCAPE WITH THE EDGE OF A WOOD.**—In the right foreground is a gnarled tree-trunk, overgrown with creepers. To the left lies a felled birch. Farther to the left are tall trees in flower. In the middle distance, to the left, is a hill overgrown with trees. To the right is a distant view of hills.
Signed in full on the right at foot; canvas, 18½ inches by 24½ inches.

In the collection of G. Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 141; not in the sale in Vienna, March 24, 1919.
Sales.—Amsterdam, March 18, 1919, No. 167 (675 florins).
Amsterdam, December 9, 1919, No. 313.

713. **Landscape with a Ruined Castle.**—With a rocky hill amid trees.
Canvas, 13½ inches by 18 inches.

Sale.—Baron zu Rhein, Munich, November 4, 1919, No. 426.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1635 (?). 661. A Hilly Landscape with a Stream. Wedewer sale, Cologne, 1899.

1643. 18. The Poultry Yard. Hermitage, Petrograd.
485. Landscape with a Pool. Earl of Northbrook, London.

1644 (or 1669). 474. A River Scene with Wayfarers Resting. E. Hölscher sale, Berlin, 1916.

1645. 150. A River Scene in Autumn. L. Lobmeyr, Vienna.
679. A Hilly Landscape. Mainz Museum.
704. Landscape with a Hill. D—— sale, Paris, 1896.

1649. 457. A Wooded Landscape with Two Horses. E. Ruelens sale, Brussels, 1883.

1650. 25. A Farm-house with a Tower. Comte de D—— sale, Marseilles, 1916.

1651. 181. An Open Glade in a Wood. C. von Mergenbaum sale, Frankfort, 1846.

230. Landscape with a Hunting Party. C. Swartz, Norrköping.

1651 (?) (1659?). 523. View in the Dunes with Figures on a Road. L. Neumann sale, London, 1919.

1652. 370*b*. View in the Dunes with many Cows. C. van Dijck sale, The Hague, 1713.

1656. 16. Landscape with a Farm-house. Hermitage, Petrograd.

120. Landscape with Sportsmen Resting. Baron E. de Beurnonville sale, Paris, 1881.

1657. 136*a*. Landscape with Trees. Landgraf of Hesse, Schloss Philippsruhe, Hanau.

431. A Wooded Landscape with a River. Landgraf of Hesse, Schloss Philippsruhe, Hanau.

1658. 414. View in the Dunes with a Road. Sale in London, 1908.

581. A Hilly Landscape with a Winding Road. Sir G. A. Drummond sale, London, 1919.

1659. 39. Landscape with Houses. P. A. J. Knijff sale, Amsterdam, 1785.

54. Landscape with a Wall Overgrown with Creepers. Duc de Morny sale, Paris, 1865.

269. Landscape with a Hilly Country in the Distance. National Gallery, London.

314. Landscape with a Bare Tree. Wallace Collection, London.

347. View in the Dunes with a Road. L. von Schacky auf Schönfeld sale, Berlin, 1914.

352. Landscape with a Great Willow Stump. J. Goudstikker, Amsterdam.

355. Landscape with a Tree Stump. Hamburg Kunsthalle.

469. A Wooded Landscape with a Horseman. G. E. Dering sale, London, 1911.

481. Landscape with the Edge of a Wood. Royal Gallery, The Hague.

496. Landscape with a Hill. C. O'Niel sale, London, 1834.

587. A Flat Landscape with a Road at the Edge of a Wood. Dresden Gallery.

644. Landscape. S. Beyerman sale, Gouda, 1778.

657. A Flat Landscape bordered by Hills. Lord Monson sale, London, 1888.

1659 (?) (1651?). 523. View in the Dunes with Figures on a Road. L. Neumann sale, London, 1919.

1660. 113. Landscape with a Hawking Party. J. R. West, Alscot, 1835.

197. Landscape with a Sandy Road. Duke of Marlborough sale, London, 1904.

220. A Wooded Landscape with Sportsmen. Copenhagen Museum.

306. Landscape with a River and a Lake. Landgraf of Hesse, Schloss Philippsruhe, Hanau.

456. Landscape with Hilly Ground. S. Sandars, London, 1879.

1661. 52. Landscape with the Ruins of an Old Castle. J. Smith, London, 1841.
91. A Hilly Landscape with a Hawking Party. Almina Countess of Carnarvon, London.
361. Landscape with Castle. Wallace Collection, London.
621. Landscape with a Wooded Hill. W. Löwenfeld sale, Berlin, 1906.

1662. 227. A Hilly and Wooded Landscape with a Road. Earl of Radnor, Longford Castle.
317. A Hilly and Wooded Landscape with Castle. Leuchtenberg Gallery, Petrograd, 1917.
672. A Wooded Landscape. West collection, Alscot Park, Gloucestershire.

1663. 125. Landscape with a Sportsman Shooting Birds. Baron Königswarter sale, Berlin, 1906.
216. A Wooded Landscape with a Hunting Party. Duke of Rutland, Belvoir Castle.
297. A Hilly Landscape with Robbers. H. B. Mildmay sale, London, 1893.
471. A Hilly Landscape with an Uphill Road. M. C. D. Borden sale, New York, 1913.
542. A Wooded Landscape with a Man Sketching. The late J. Porgès, Paris.

1664. 221. A Hilly Landscape with a Horseman. Leipzig Museum.

1665. 8. Landscape with the Village of Bloemendael. J. C. A. Mestern, Hamburg.
66. Pastures with Brick Houses. J. L—— sale, Paris, 1908.
124. Landscape with a Cottage. E. Fischhof sale, Paris, 1904.
246. A Hilly Landscape with a Road. Donaldson, Edinburgh, 1835.
294. Landscape with an Ambush. Count Koucheleff Besborodko, Paris, 1869.
345. A Southern Landscape. Baronne de Hirsch sale, Paris, 1904.
479. Landscape with a Marshy Pool. Bremen Kunsthalle.

1665 (?) (1668?). 129. A Wooded Landscape with a Hawking Party. Countess of Carnarvon sale, London, 1918.

1666. 76. Landscape with Harriers. Mannheim Gallery.
77. A Wooded Landscape with a Hunting Party. Madame A. Schloss, Paris.
92. Landscape with a Hawking Party. A. J. Robarts, London.
277. View in the Dunes with a Beggar Family. Prince Liechtenstein, Vienna.
366. Landscape with Rank Herbage. Lord St. Oswald, Nostell Priory.
565. Landscape with a Woman on a Mule. G. J. Uppleby sale, London, 1861.
698. A River Scene with Houses. Mestern, Hamburg, 1864.

1667. 12. The Dunes near Haarlem. Irish National Gallery, Dublin.
75. A Hilly Landscape with a Road. The late C. Langaard, Oslo.
83. Landscape with a Man Shooting Rabbits. Lady Page Turner sale, London, 1903.
88. A Hilly Landscape with a Hawking Party. Wallraf-Richartz Museum, Cologne.

1667. 117. A River Scene with a Shooting Party. J. N. Hughes sale, London, 1848.
126. A Wooded Landscape with a Hawking Party. Massey-Mainwaring sale, London, 1907.
198. A Wooded Landscape with a Sportsman Resting. L. Bloch sale, Amsterdam, 1905.
218. A Road at the Edge of a Wood. Budapest Museum.
293. Landscape with Robbers. J. N. Hughes sale, London, 1848.
358. Woman Driving Sheep Through an Archway. National Gallery, London.
410. A Hilly Landscape with a High Ruined Archway. Sale in London, 1903.
463. View in the Dunes with an Uphill Road. M. Schubart sale, Munich, 1899.
510. Landscape with a Sunlit Sandhill. G. Rothan sale, Paris, 1890.
582. A Hilly Landscape with an Old Tree. W. Dickinson sale, 1919.
630. An Autumn Landscape with a Well-worn Road. L. Nardus sale, Amsterdam, 1917.
669. Landscape with a Wide Plain. M. Cottreau sale, Paris, 1919.
677. Landscape with the Edge of a Wood. Lyons Museum.

1667 (?). 674. Landscape with a Well-worn Road. Cassel Gallery.

1668. 100. A Wooded Landscape with a Hawking Party. Sir Herbert Cook, Bart., Richmond.
133. Landscape with a Placid Pool. Provincial Museum, Bonn.
147. Landscape with Two Sportsmen Resting. Louvre, Paris.
183. Landscape with a Thick Wood. F. Heusch, London, 1854.
209. A Pool with Ducks at the Edge of a Wood. A. de Laborderie sale, Amsterdam, 1922.
477. A Hilly Landscape with Ducks in a Pond. L. H. MacCormick sale, London, 1922.

1668 (?) (1665?). 129. A Wooded Landscape with a Hawking Party. Countess of Carnarvon sale, London, 1918.

1669. 219*a*. In the Dunes: Sportsmen. Hampton Court.
427. Landscape with a Pool. Rijksmuseum, Amsterdam.
632. A Wooded Landscape with a Felled Tree. Sale in Amsterdam, 1919.
676. Landscape. Marquess of Linlithgow, Hopetoun House.
701. Landscape with the Edge of a Wood. E. R. Leyland, London, 1884.
705. A Wooded Landscape with a Felled Tree. Sale in London, 1897.
706. A Wooded Landscape with a Fallen Tree. A. Boyle sale, London, 1898.

1669 (or 1644). 474. A River Scene with Wayfarers Resting. E. Hölscher sale, Berlin, 1916.

166– (last figure illegible). 683. Landscape. Marquise d'Aoust, Paris.

1670. 199. A Road in the Dunes. G. von Mallman, Berlin, 1911.
238*a*. A Hilly Landscape with Trees and Sportsmen. N. de Bruyn sale, Leyden, 1774.
256. A Varied Landscape with a Hill. M. Neven sale, Cologne, 1879.
313. Landscape with Cattle. Earl of Northbrook, London.

1670. 334. Landscape with a Flock of Sheep. J. Smith, London, 1842.
353. Landscape with Cattle. Fitzwilliam Museum, Cambridge.
405. A Wooded Landscape. St. C. Michel, Mainz, 1887.
462. A River Scene with Peasants on a Road. C. Sedelmeyer, Paris, 1899.
465. A Hilly Landscape with a Harvest Field. Prince S. Koudacheff sale, Berlin, 1905.
518. A Wooded River Scene with a Bridge. C. Butler sale, London, 1911.
534. A Flat Landscape with a Horseman and Two Dogs. Städel'sche Kunstinstitut, Frankfort-on-Main.
624. The Edge of a Wood. Sale of a Bremen collection, Munich, 1910.
653. Landscape with Trees on a Hill. Henderson, London, 1857.
654. A River Scene with a Felled Tree. Earl of Shrewsbury sale, London, 1857.
691. A River Scene with a Large Thistle. W. Beckford, Fonthill Abbey, 1842.
709. Landscape. C. Brunner, Paris, 1911.

1671. 15. Landscape with a Duck Pond. Städel'sche Kunstinstitut, Frankfort-on-Main.
28. A Flat Landscape with a Large Gateway. Darmstadt Museum.
177. An Open Landscape like a Park. Count Karl von Rechberg, 1835.
189. Landscape with a Cornfield. Baron E. de Beurnonville, Paris, 1883.
219. Landscape with a Sportsman. Caen Museum.
226. A Wooded Landscape with Sportsmen. A. J. Robarts, London.
467. A Road with Figures at the Edge of a Wood. Gustav Ritter Hoschek von Mühlheim, Prague, 1907.

1671 (? last figure uncertain). 200. A Hilly Landscape with a Distant View. G. von Mallmann, Berlin, 1911.

1672. 364. Landscape with Four Cows. Aeltere Pinakothek, Munich.
468. A River Scene with Wayfarers Resting. E. Goldschmidt sale, Berlin, 1909.
535. Landscape with a Wooded Park. Glasgow Art Gallery.
659. A Wooded Landscape with Figures. Sale in London, 1893.

1673. 191. A Hilly Landscape with a River. Sale in London, 1897.
234. Landscape with a Sportsman in Red. Count Schönborn-Buchheim, Vienna.
289. A Hilly Landscape with Beggars. Sir H. Bedingfield sale, London, 1902.
470. A Hilly Landscape with a Stream. Steinmeyer, Paris, 1912.
675. Landscape with a Thistle. Sir Hickman Bacon, Gainsborough.
690. Landscape with Two Oaks. Farquhar Fraser, London, 1835.

1674. 187. Landscape with a Clump of Trees. Auguiot sale, Paris, 1875.
275. Landscape with the Entrance to a Wood. Vienna Gallery.
357. A Hilly Landscape with a Clump of Tall Trees. F. Proenen, Cologne.
500. Landscape with a Road. J. Sanders, Maidenhead, 1857.
576. Landscape with a Château. Baron E. de Beurnonville sale, Paris, 1906.
655. A Southern Landscape with a Pool. N. Hudtwalcker, Hamburg, 1864.

1675. 68. A Wooded Landscape with a Stag Hunt. The late K. Lanz, Mannheim.
148. A Southern Landscape. Hermitage, Petrograd.
229. View of a Castle. L. Ehrich, New York.
436. A River Scene with a Bridge of Many Arches. F. Rappe, Stockholm.
480. A Hilly Landscape with a Road. R. Stokvis, Brussels.
486. Landscape with a Decayed Oak. Oldenburg Museum.
536. View in the Dunes with a Fence. Royal Gallery, The Hague.
612. Landscape with a Decayed Tree. Wombwell, London, 1854.
622. Landscape with a Road. J. Monchen sale, Amsterdam, 1907.

1675 (? last figure uncertain). 478. Landscape with a Sunlit Sandhill. J. Goudstikker, Amsterdam, 1922.

1675 (?). 524. A Hilly Landscape with a Ford. P. van B—— van H—— sale, Amsterdam, 1920.

1676. 238. A Hilly Landscape with Trees and Houses. J. M. Quinkhard sale, Amsterdam, 1773.
466. Landscape with an Angler. Gustav Ritter Hoschek von Mühlheim, Prague, 1907.

1677. 600. Landscape with a Stream. F. von Clavé-Bouhaben sale, Cologne, 1894.
662. Landscape with Figures on a Road. Britten Slee sale, London, 1901.
664. Landscape with a Wide View. J. Monchen sale, Amsterdam, 1907.

1679. 433. A Southern Landscape with a Wayfarer Resting. Hermitage, Petrograd.

167– (last figure not clear). 196. Landscape with Two Women cutting Rushes. A. Campbell sale, London, 1904.

1680. 516. Landscape with Wayfarers on a Road. J. Osmaston sale, London, 1902.

1681. 360. Landscape with Trees. Lord St. Oswald, London.

1683. 150*a*. A Wooded Landscape with a Road. S. M. Singer, Vienna.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, vol. vi. (1835), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

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9	549	119	37	311	334
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* In the Erlangen Gallery, 1906 catalogue, No. 94; not by Wijnants.

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83	609	123	482	163	125
84	167	124	90	164	*
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87	209	127	51	167	†
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* In the Louvre, Paris, 1922 catalogue, No. 2639; catalogued since 1836 as by Wijntrack.

† In the Dulwich College Gallery, 1914 catalogue, No. 7, as a work of the Dutch school of the seventeenth century.

‡ By J. Ruisdael, HdG. 761; Dulwich College Gallery, 1914 catalogue, No. 210.

§ In the Dresden Gallery, 1908 catalogue, No. 1658; catalogued since 1862 as by A. van de Velde, signed and dated 1667; HdG. 189.

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Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Munich, for the Aeltere Pinakothek. The numbers refer to the entries.

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